

VIGNOLA REVIVED;

Wherein is shewn

The True and most Elegant Proportions

OF THE

FIVE ORDERS,

As laid down by that Great Master :

Illustrated by Two Hundred and Twenty-seven DESIGNS

OF

PALACES and other Magnificent BUILDINGS,

Executed by himself in ITALY and elsewhere;

Neatly Engraved on .

FIFTY-SIX FOLIO COPPER-PLATES,

ADAPTED

Not only to the General Use of ARCHITECTURE, but herein Particular Subjects are treated with the greatest Accuracy, viz.

The FIVE ORDERS; COLUMNS, Symbolical, &c. &c. DOORS, WINDOWS, NICHES, &c. CORNISHES, FRENCH and ITALIAN; BALLUSTRADES, MOSAIC WORK, MOULDINGS, &c. SECTIONS of Rooms, with DESIGNS for Furniture; Ornamental IRON-WORK for various Purposes; TEMPLES, GROTTO's, and SUMMER RETREATS, for Parks, Gardens, &c. PLAN, ELEVATIONS, and SECTIONS of the Castle of ST. ANGELO at Rome; also of a Church, Pallaces, &c.

With many other Particulars relative to the Art of BUILDING.



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VIGNOLA REVIVED.

The Tuscan Order explained.

*****D**IVIDE the whole Height into Thirty-five equal Parts, two of which are one Model; then sub-divide that into twelve Parts, as Minutes; and by this Scale the whole Order is proportioned.

When this Order is executed with a Pedestal, the whole Height must be divided into 22 and 1-6th; then give to the Pedestal 4 Models and 8 Parts, and the whole is compleat. The Intercolumniation and Orchades are shewn in Plate I. Fig. 123.

The Dorick Order explained.

TO make the *Dorick* Order without a Pedestal, divide the whole Height into 20 Parts, which Parts are called Models; then divide one of them into twelve Parts or Minutes, and by this Scale the whole Order is proportioned. And its Parts are as follow, *viz.* The Base with the Plinth is one Model, and the Capital the same; so that the Column, including its Base and Capital, will be eight Diameters, or sixteen Models in Height: The Entablature which includes the Architrave, Frize, and Cornice is four of the aforesaid Models; and the Proportions of the principal Parts are as follow, *viz.* Give one Model to the Architrave, one and a half to the Frize, and one and a half to the Cornice, which added to the Column, make the twenty Models. The Members of which are figured in Plate IV. Figure 2.

Figure 3: sheweth a different Kind of Proportion, taken from some of the Antiquities of *Rome*, in which Work is such a true Composure, that renders it very graceful to the judicious Spectator. The Pedestal of this Order is five Models and one third in Height; and the Parts thereof are explained in Plate IV. Fig. 1.

The *Dorick* Intercolumniation, where required without Pedestals, is as follows: Let the Void or Opening of the Arch be seven Models, and the Solid or Pilasters must be three: The whole Height of the Arch will be fourteen: The Column must project one Model and one third before the Pilaster.

But when it is required to be executed with Pedestals, it must be thus: The Void be ten Models, and the whole Height of the Arch twenty; the Solid or Pilaster will then be five, or half the Opening, in order to receive the Pedestal.

The Projection of the Column must be one Model and two thirds; the Impost is one Model in Height; and the Parts are shewn in Plate IV.

To compleat this Order with the Pedestal, the whole Height must be divided into fifteen equal Parts, of which give four to the Pedestal, and the remaining eleven Parts must be divided as before-mentioned.

The Ionick Order explained.

THE *Ionick* Order, without its Pedestal. The whole Height must be divided into forty-five Parts, two of which are one Model; then divide each Model into eighteen Parts, which are called Minutes: The Reason why each Model is divided into more Parts than the *Tuscan* or *Dorick* is, because this being a more curious and sprightly Order doth require more small and accurate Divisions, for the more exact setting down of the Dimensions of every particular Member: The Parts are as follow, *viz.*

The Base, with its Plinth, is one Model, and the Capital the same. So that the Column, including its Base and Capital, will be nine Diameters, or eighteen Models: The Entablature, which includes the Architrave, Frize, and Cornice is four Models and a Half; and the Proportion of the principal Parts are as follow, *viz.* Give one Model and one Quarter to the Architrave, one and a half to the Frize, and one and three Quarters to the Cornice, which added to the Column, make twenty-two and a half Models, or the forty-five aforesaid Parts. The Members of which are figured in Plate VI. Figure 2.

When

When it is required to have a Pedestal, the whole Height must be divided into fifteen equal Parts, of which give three to the Pedestal, and the remaining twelve Parts must be divided as before-mentioned: And its Parts are set forth and figured. See Figure 1.

The Plan of the Capital, and the Shaft of the Column are annexed, which shews the true Projection of the Voluta and Abacus, together with the proper Number of Flutes or Channels in the Column.

PLATE V.

The Intercolumniation of this Order must be six Models and a half, from Centre to Centre of the Columns; as see Figure 1.

The Galleries or Orchades must be thus; if without Pedestals, the Solid or Pier must be four Models, and the Void or Opening eight and a half; and the whole Height of the Arch is seventeen, as is described: See Figure 2.

When these Orchades are to have Pedestals, it must be thus; Give to the Solid or Pilasters four Models, and the Void or Opening eleven Models; the Height of the Arch will be twenty-two Models. The Impost is half a Model in Height, and is shewn with its Architrave, and the Parts figured, in Plate VI. Fig. 1.

The Corinthian Order explained.

TO draw the *Corinthian* Order, First let the Height required be divided into thirty-two equal Parts, which are Models; then divide one of those Models into eighteen Parts or Minutes, and from this the Whole is to be compleated, as follows: Give to the Pedestal seven Models, the Base one; to the Shaft of the Column give sixteen Models and two thirds, and to the Capital two and one third. (*Entablature*) Give to the Architrave one Model and a half, to the Frieze one Model and a half, and the Cornice two Models: These Parts, when added together, will make the thirty-two Models aforesaid.

The Parts are laid down and figured in Plate VIII. Figures 2, and 3. The Capital, for the better Explanation thereof is laid down in the Plan and Profile, with all the Projections of the Leaves, Bell, and Abacus.

As the Parts are laid down very plain in the Plate, and the Measures of every Part given in as easy Manner as possible: It will be useless to dwell any longer on this Head, so only refer to Plate VIII.

PLATE VII.

The Intercolumniation of this Order must be six Models and two thirds from Centre to Centre of the Columns, as in Figure 1.

The Galleries or Orchades must be thus: If without Pedestals, the Solid or Pilaster must be three Models, and the Void or Opening nine; and the whole Height of the Arch is eighteen; as described in Figure 2.

When those Galleries or Orchades are to have Pedestals, it must be thus: Give to the Solid or Pilaster four Models, and the Void or Opening twelve; and the Height of the Arch twenty-five Models.

The Impost must be one Model in Height.

The Composite Order explained.

THE *Composite* Order, in all its Parts, bears the same Proportion as that of the *Corinthian*; only of the Cimatum and Base. This Order first took its Rise from the ancient *Romans*, who seeing something deficient in the *Ionick* and *Corinthian*, borrowed some Parts of each, and grouped them as follows: In the Place of the Scroles or Helles in the *Corinthian* Capital is fixed the *Ionick* Voluta, with its Ornaments.

The Capital with its Parts are laid down and figured, as in Plate X.

In Plate IX. is shewn the Intercolumniation and Orchades, with and without a Pedestal.

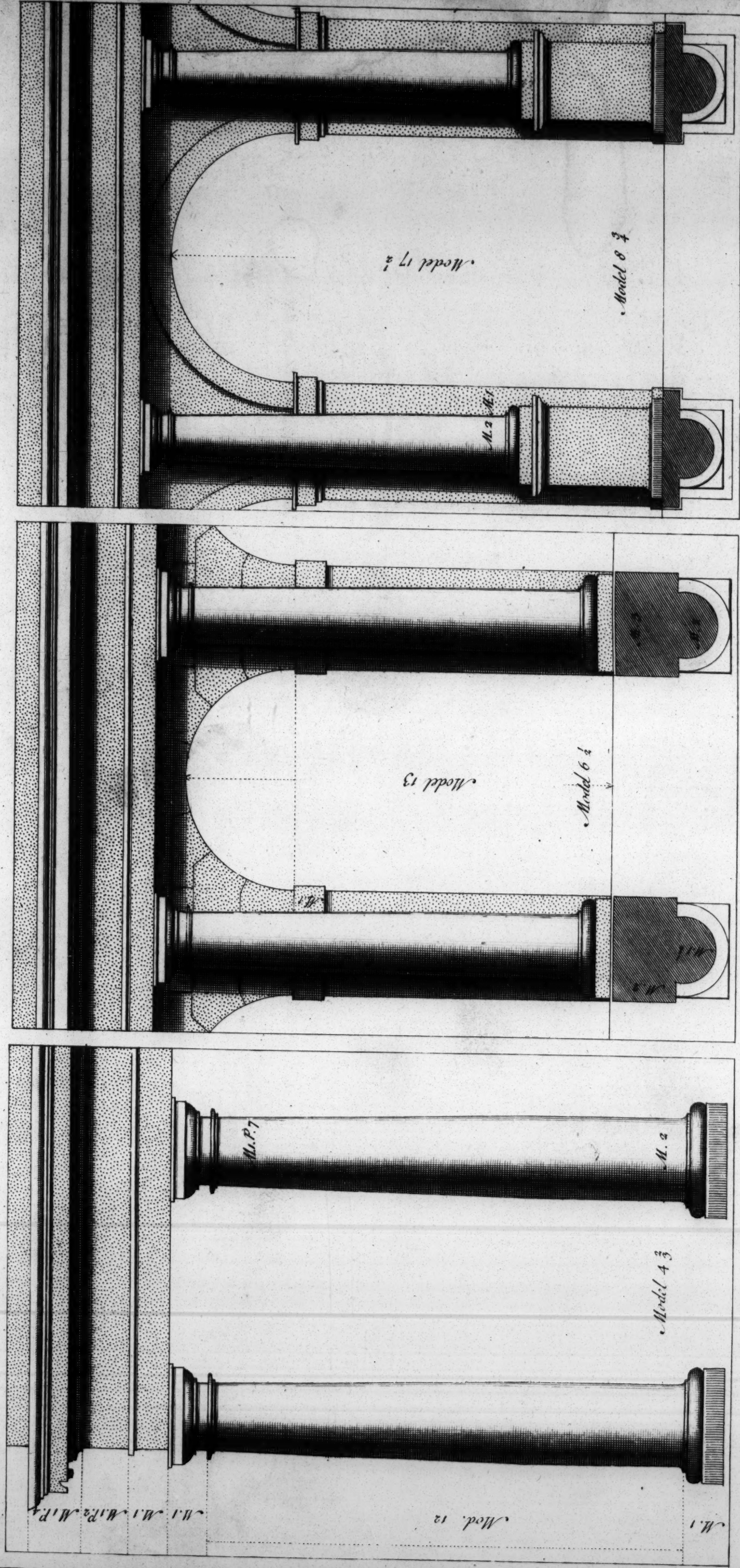


Intercolumniations.

Arch without Pedestals.

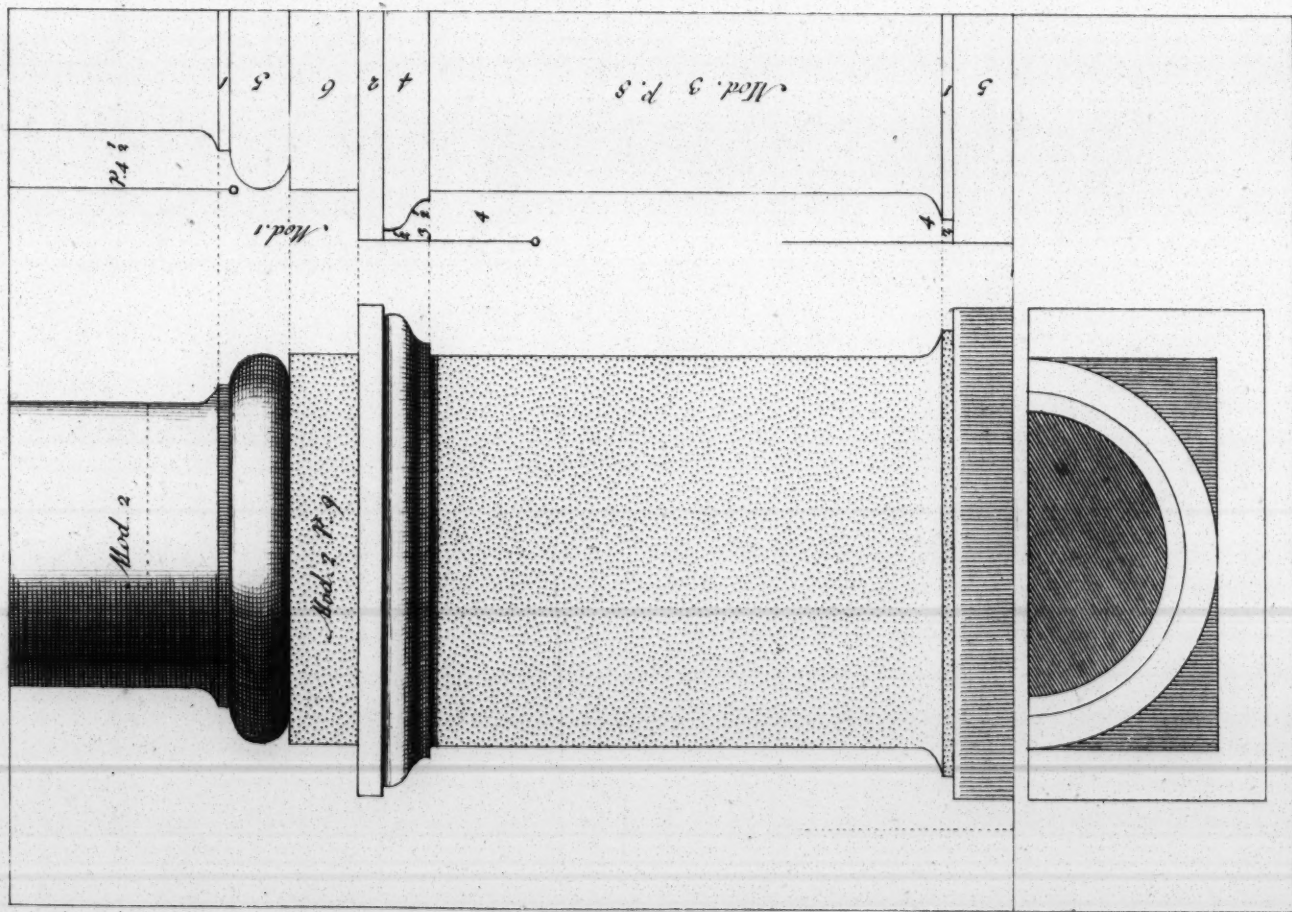
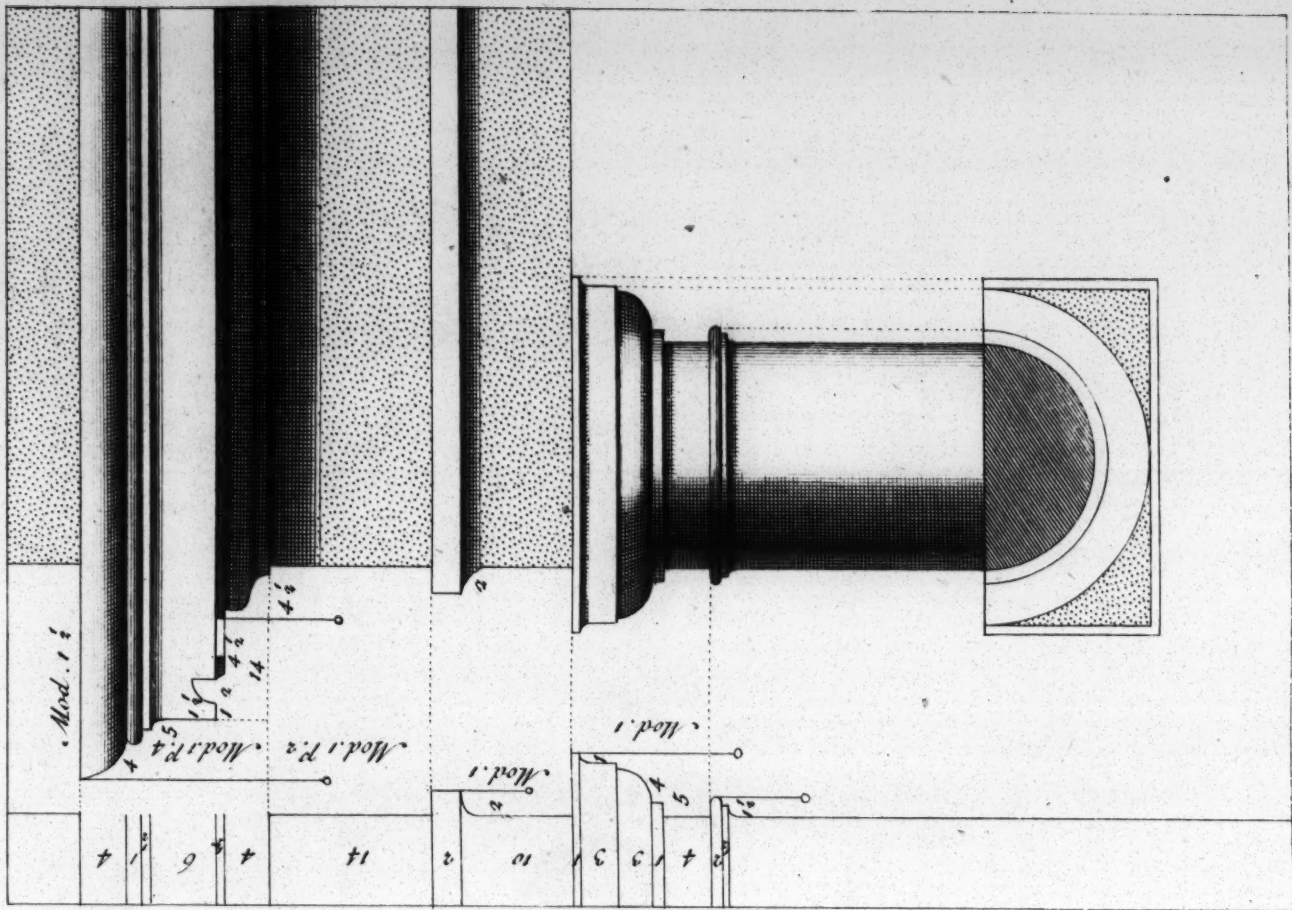
Tuscan.

Arch with Pedestals.



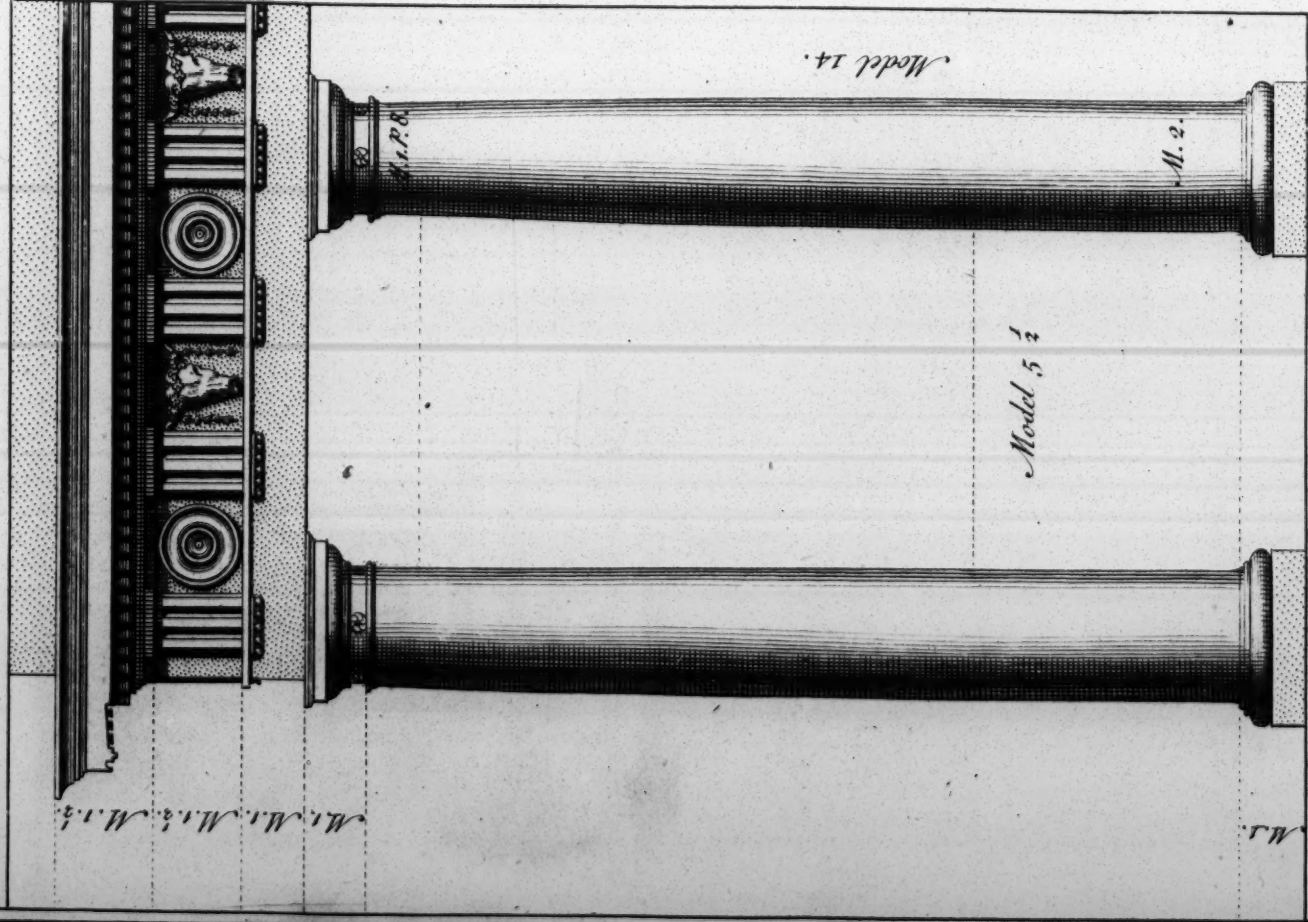


Tuscan Order.

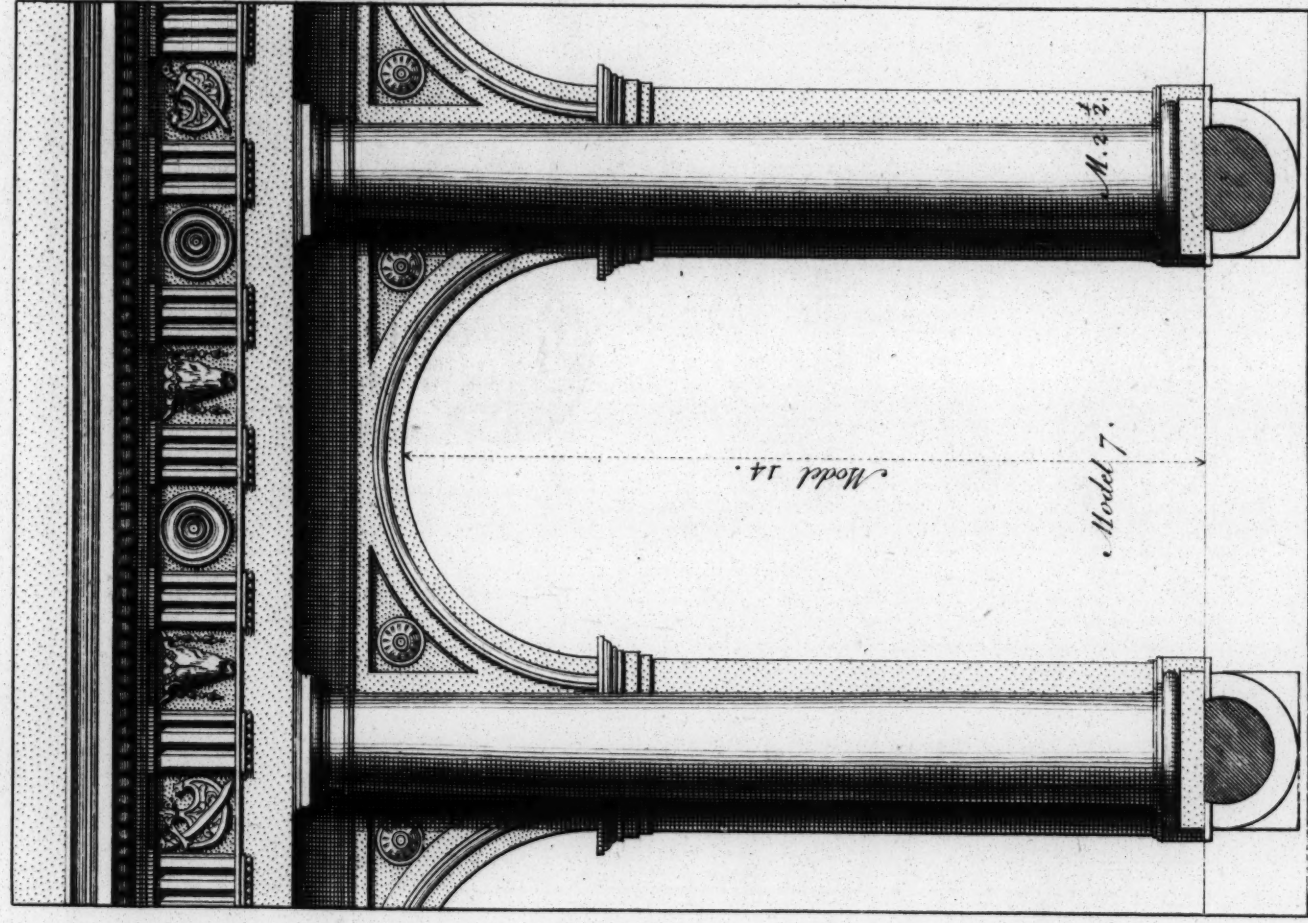




Intercolumniation.

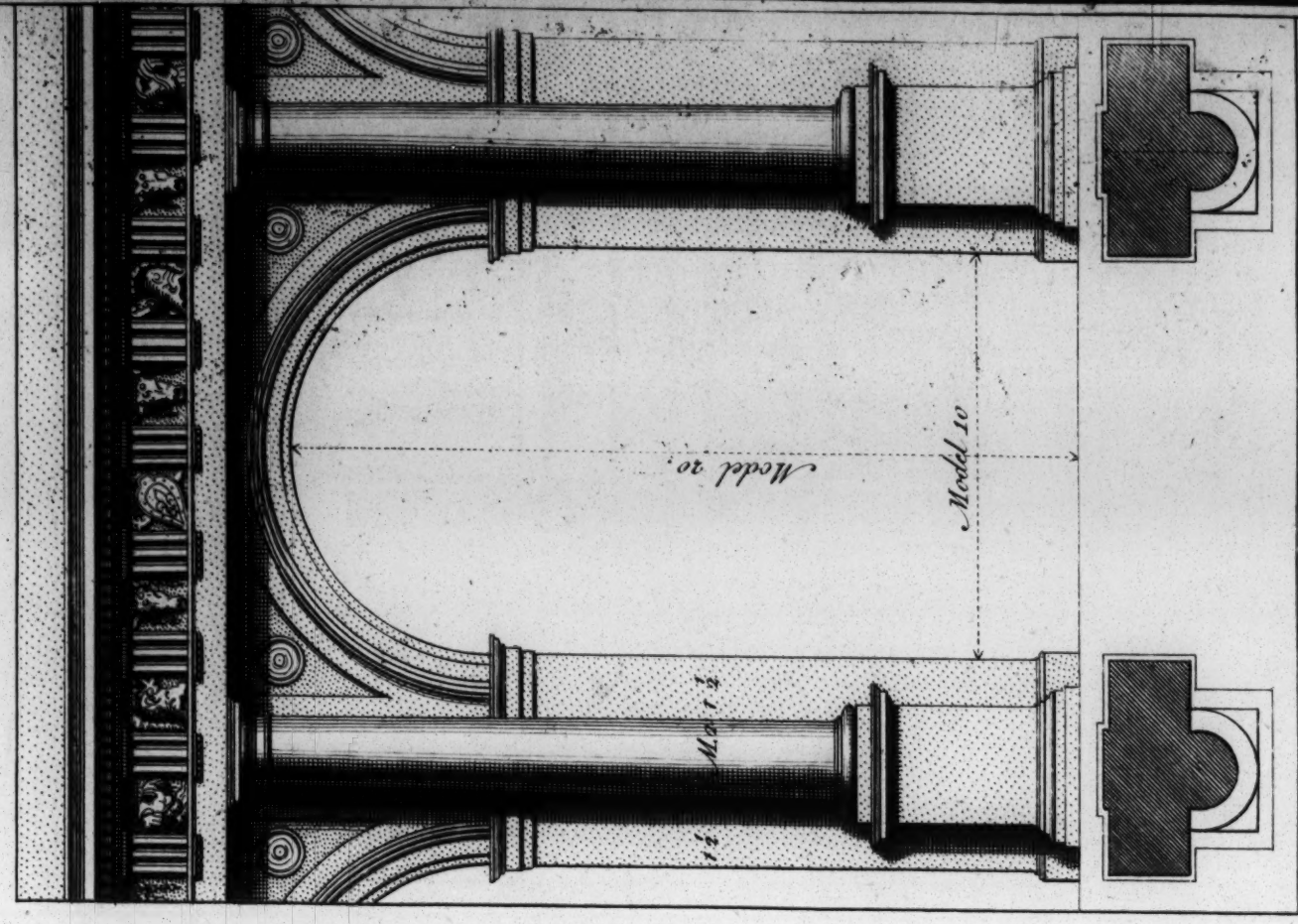


Arch without Pedestals.



Doric.

Arch with Pedestals.





Dorick Order.

Fig. 1.

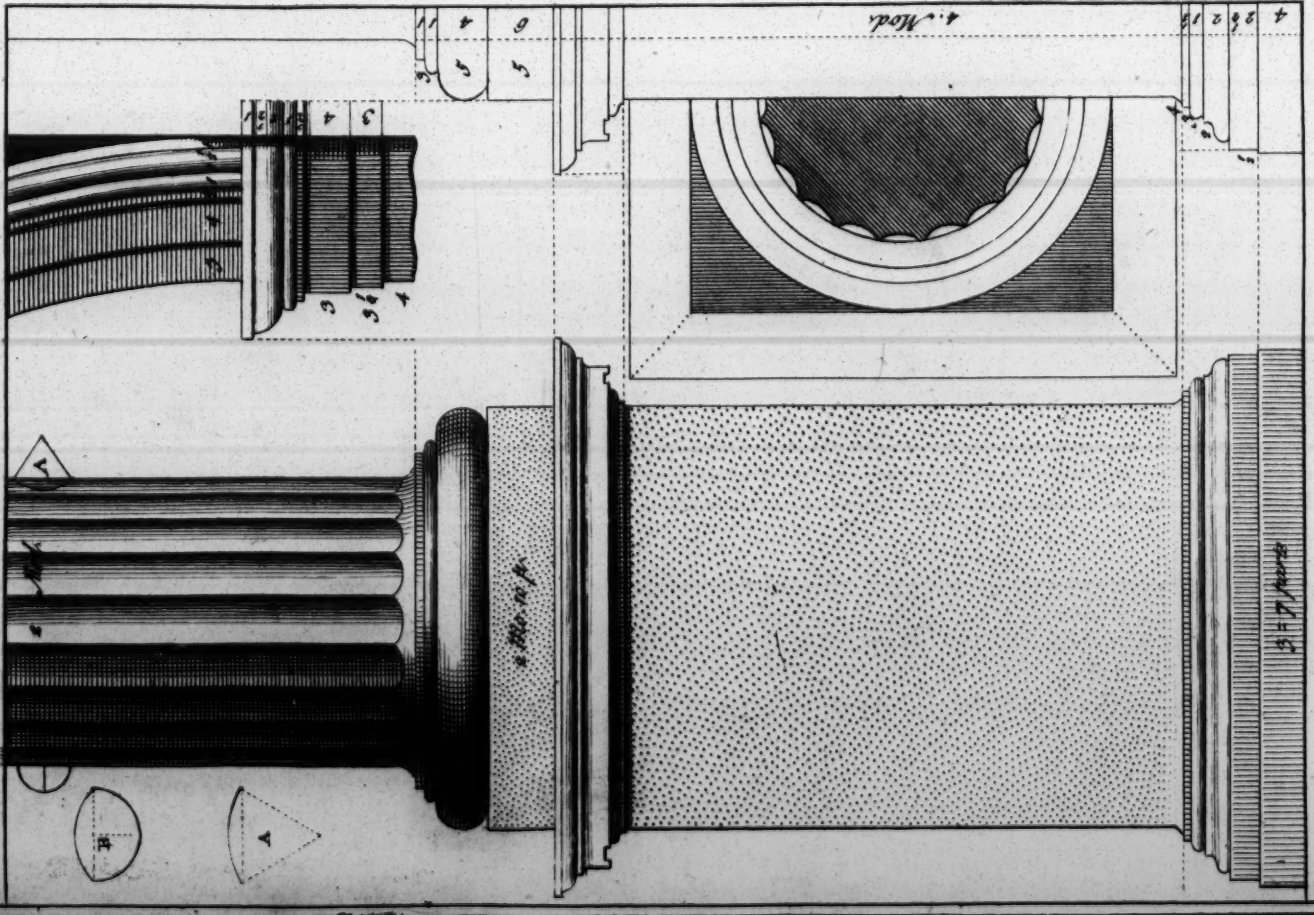


Fig. 2.

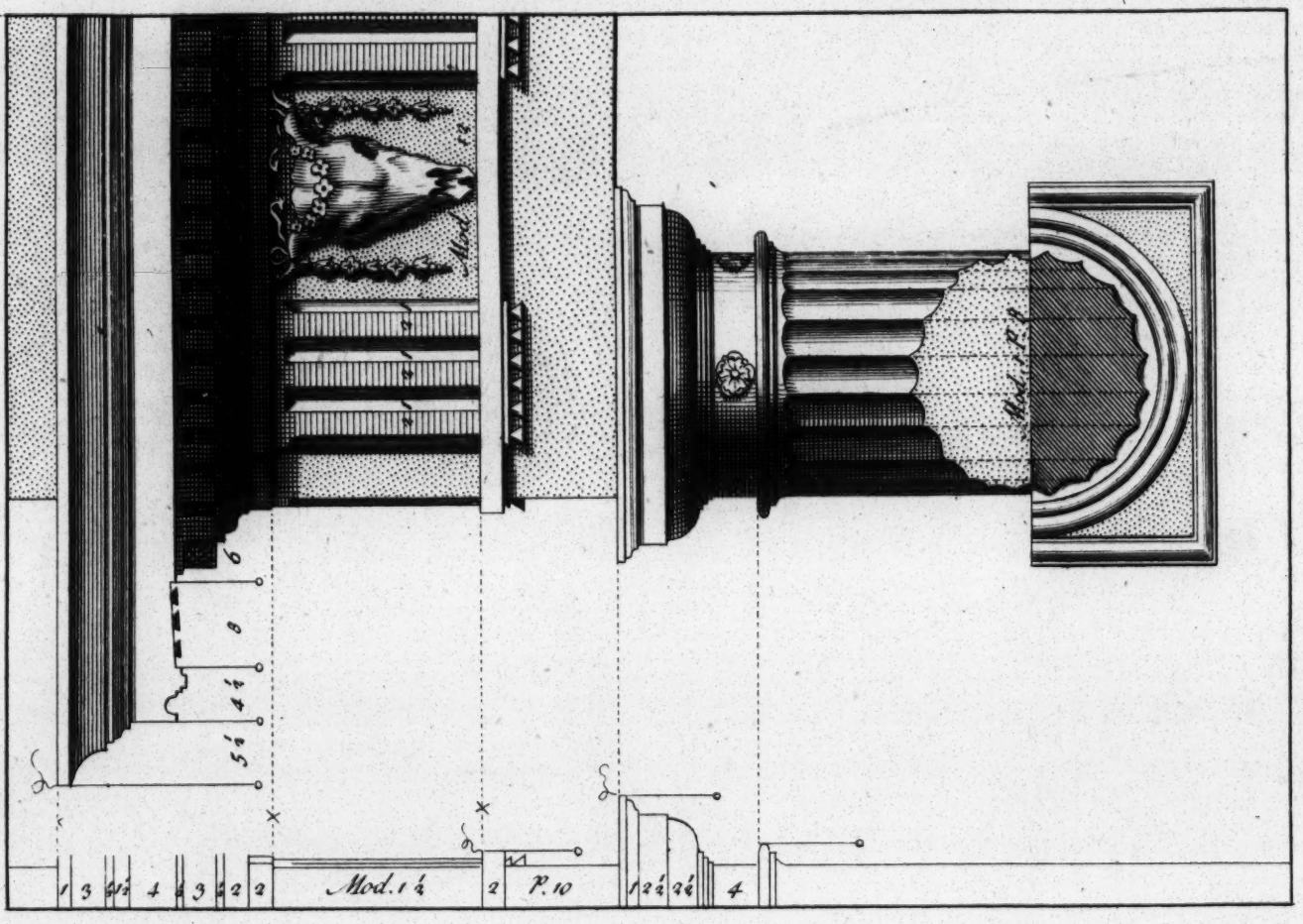
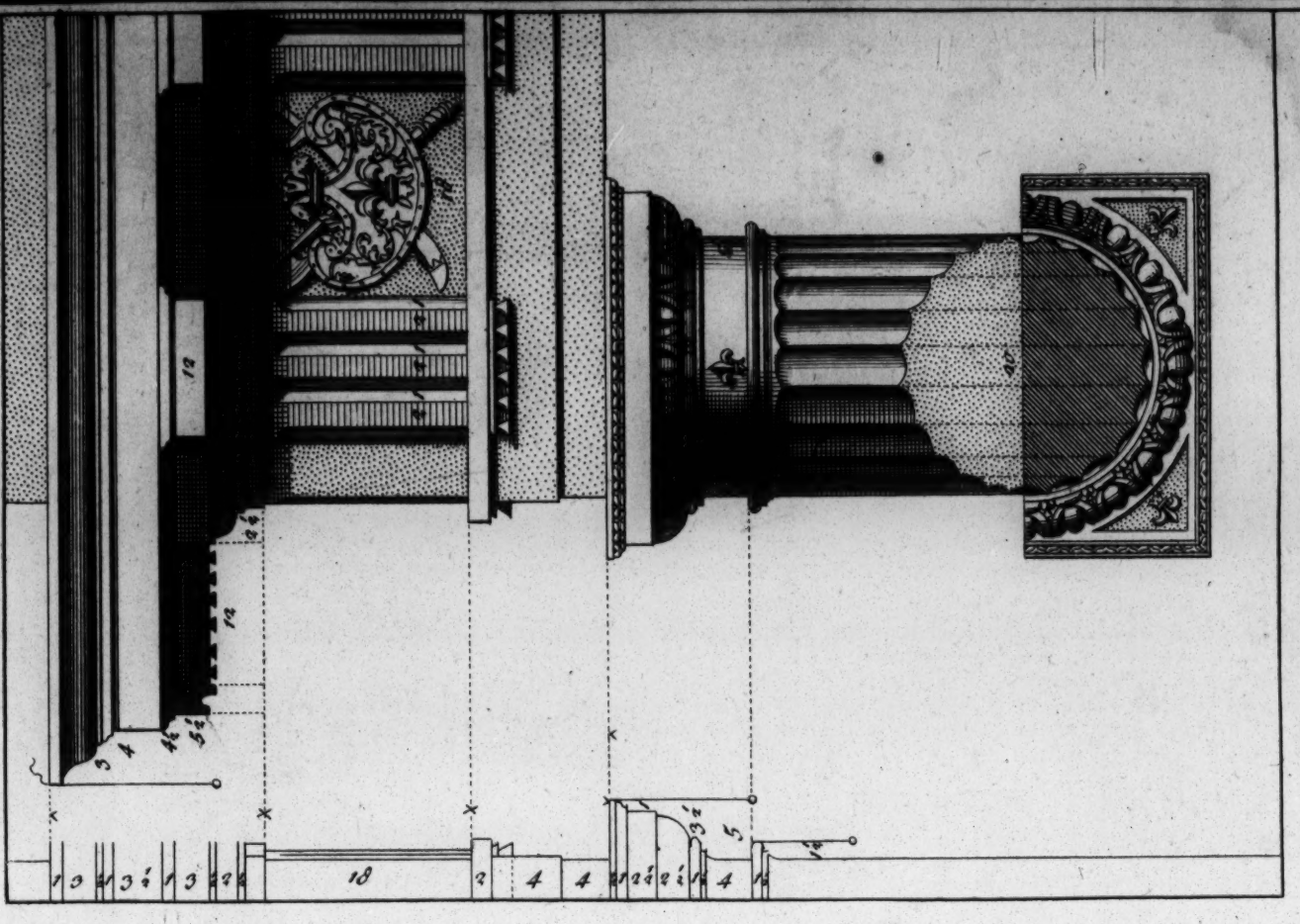
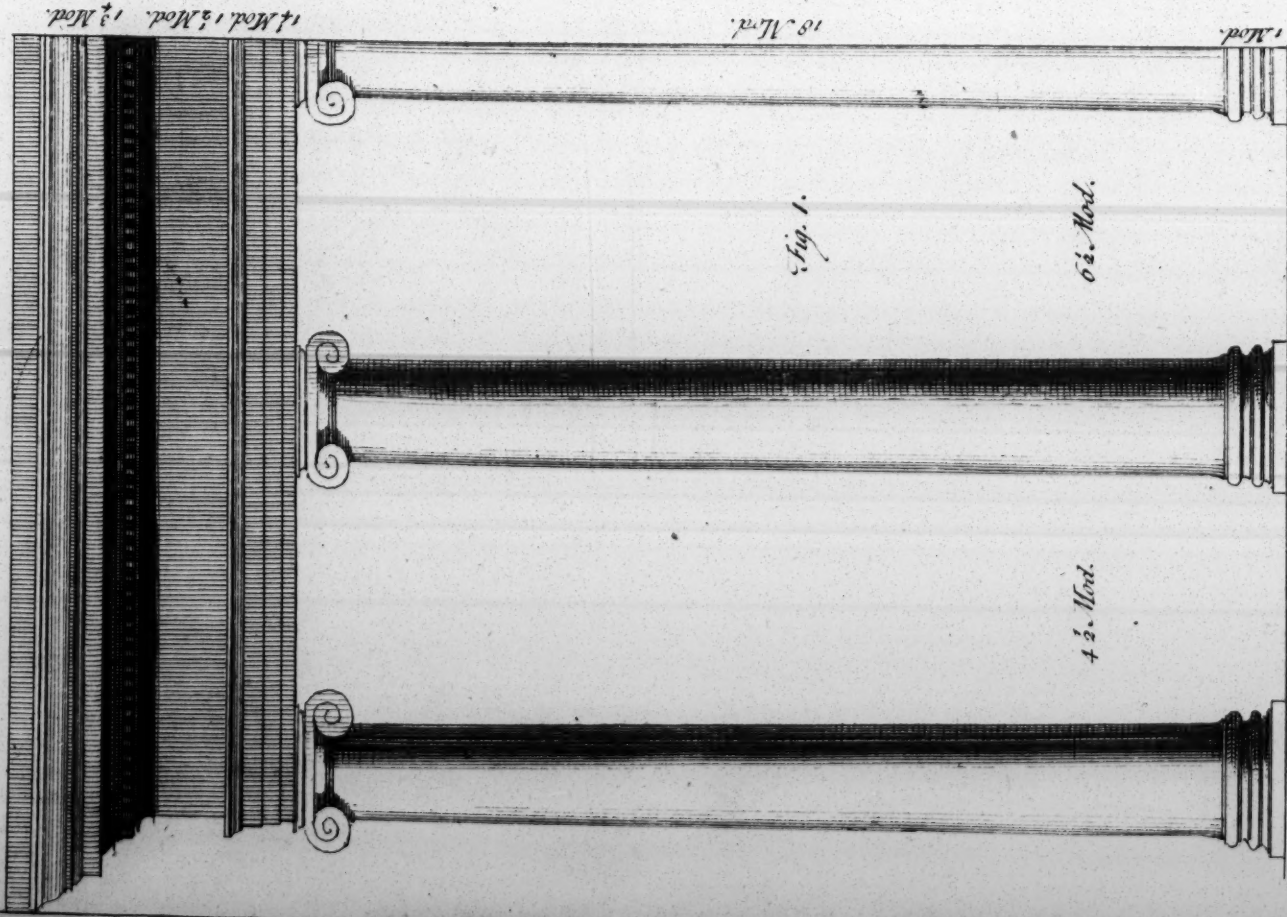


Fig. 3.



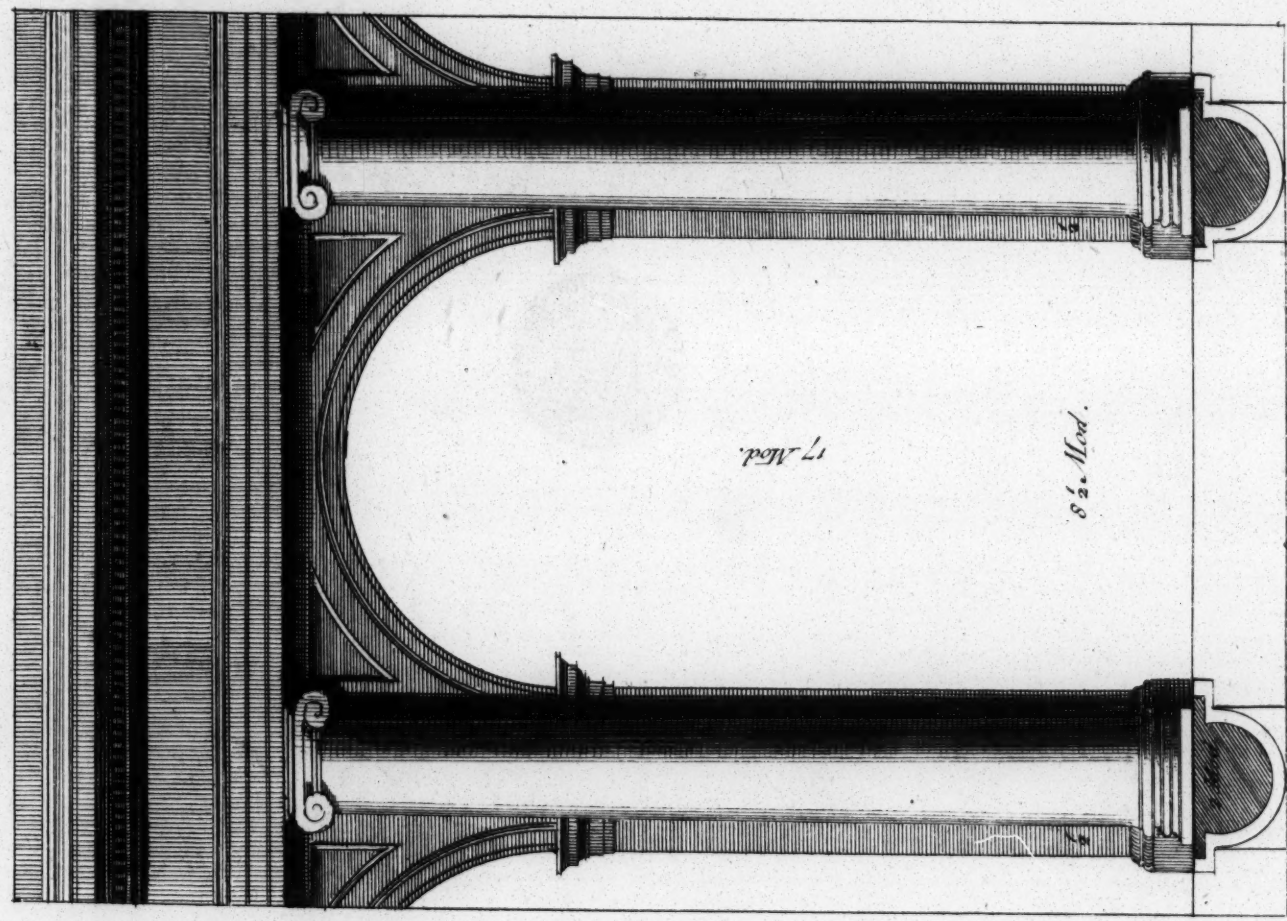


Intercolumniation.

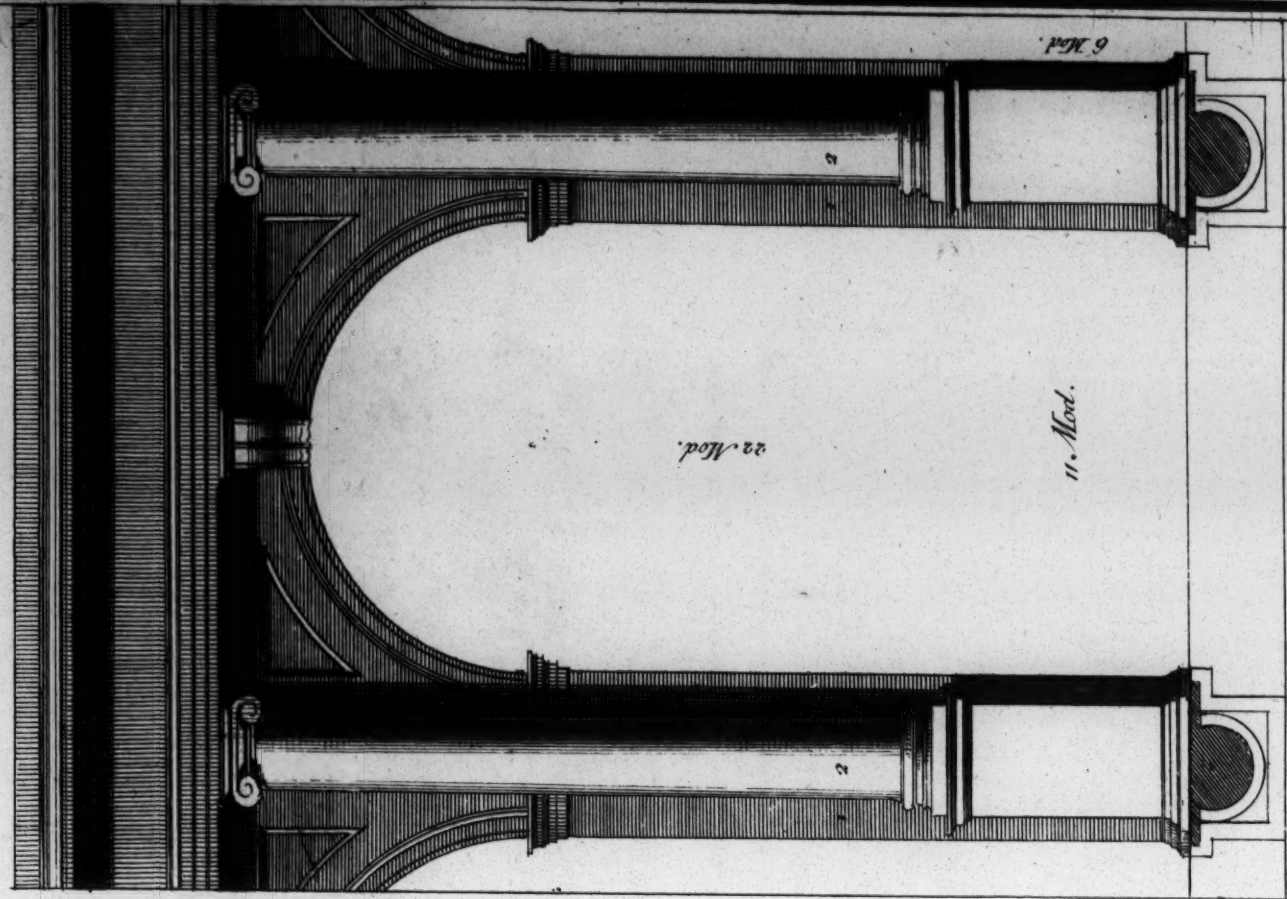


Tonick.

Arch without Pedestals.



Arch with Pedestals.





Ionick Order.

Fig. 1.

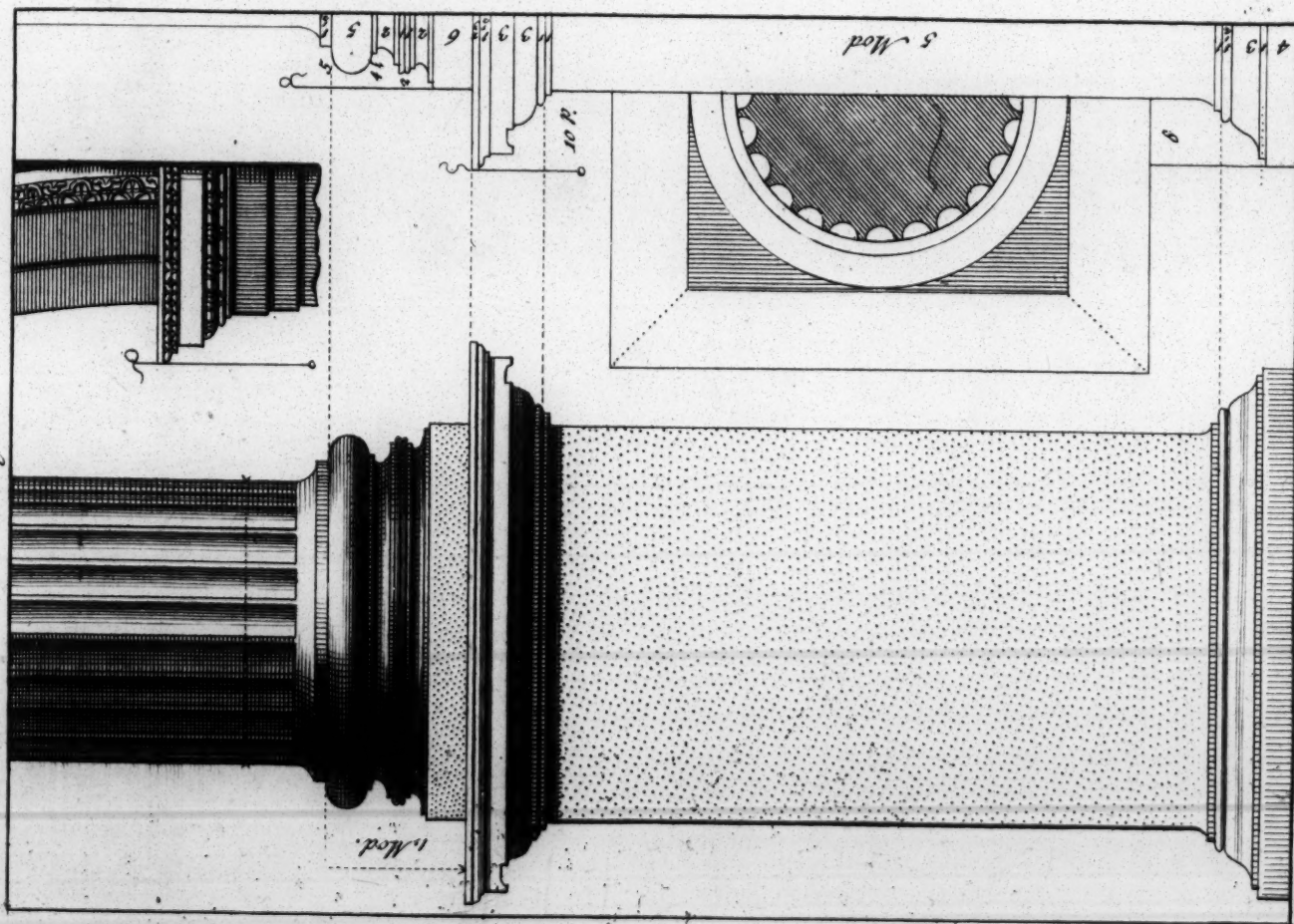
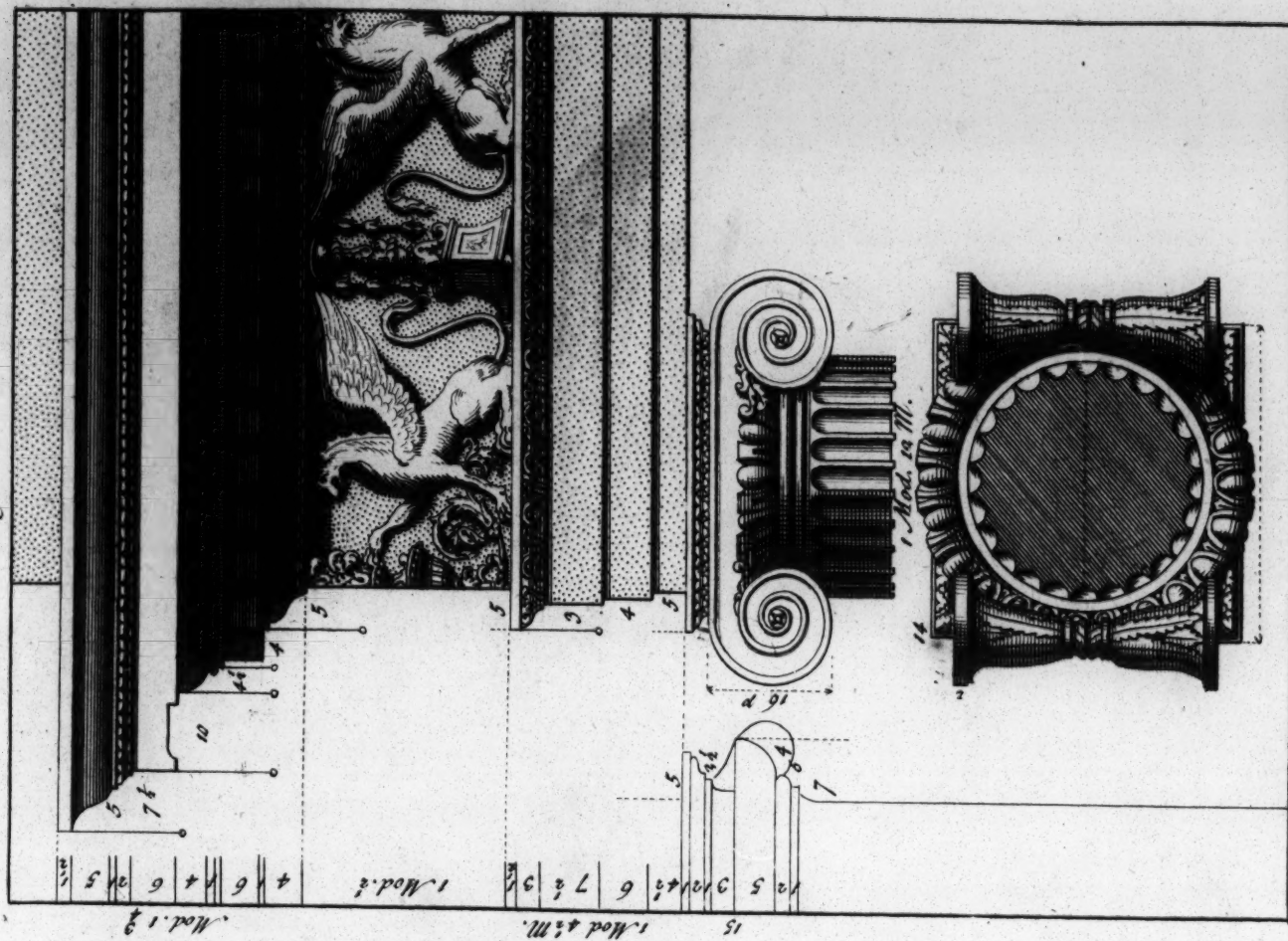


Fig. 2.



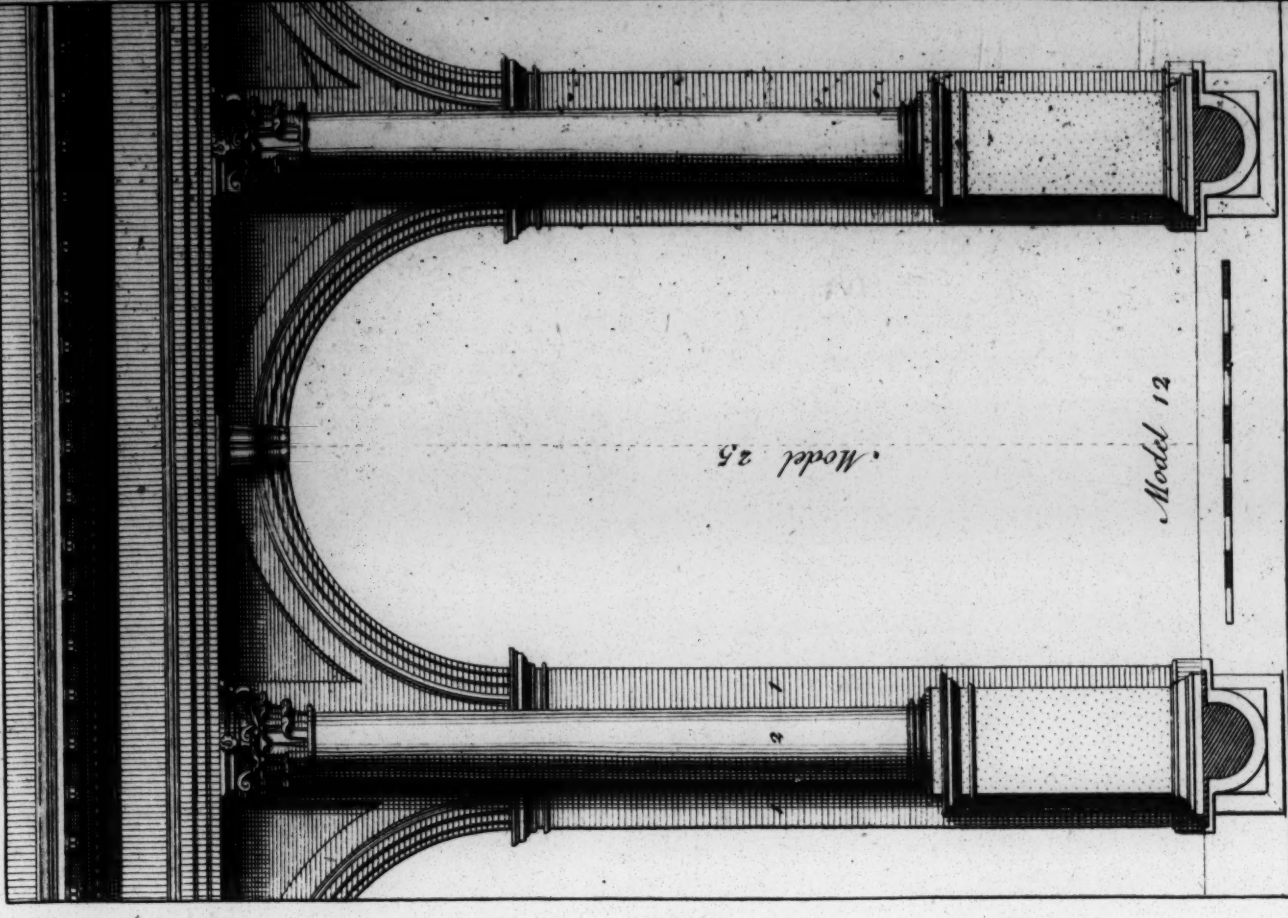
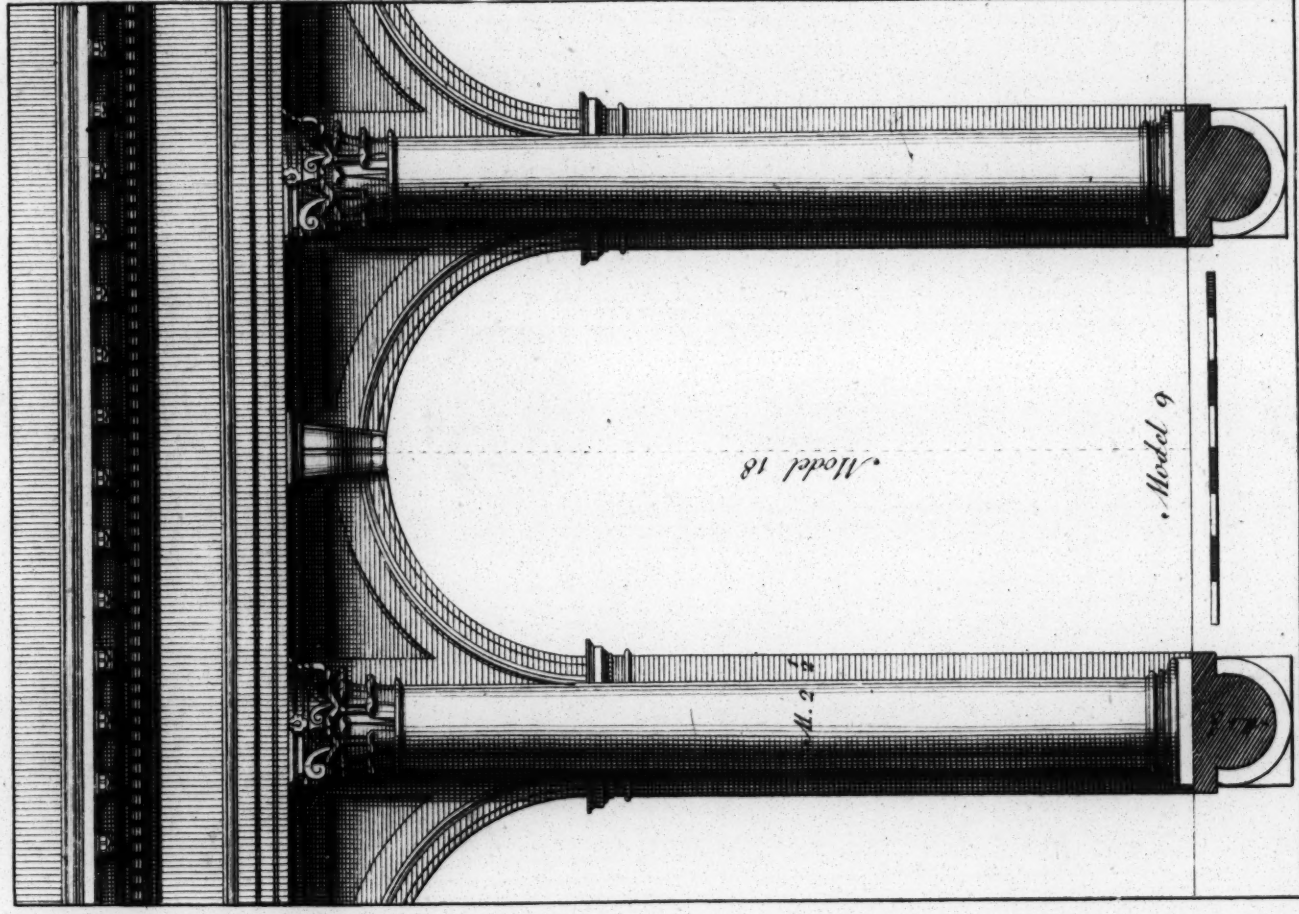
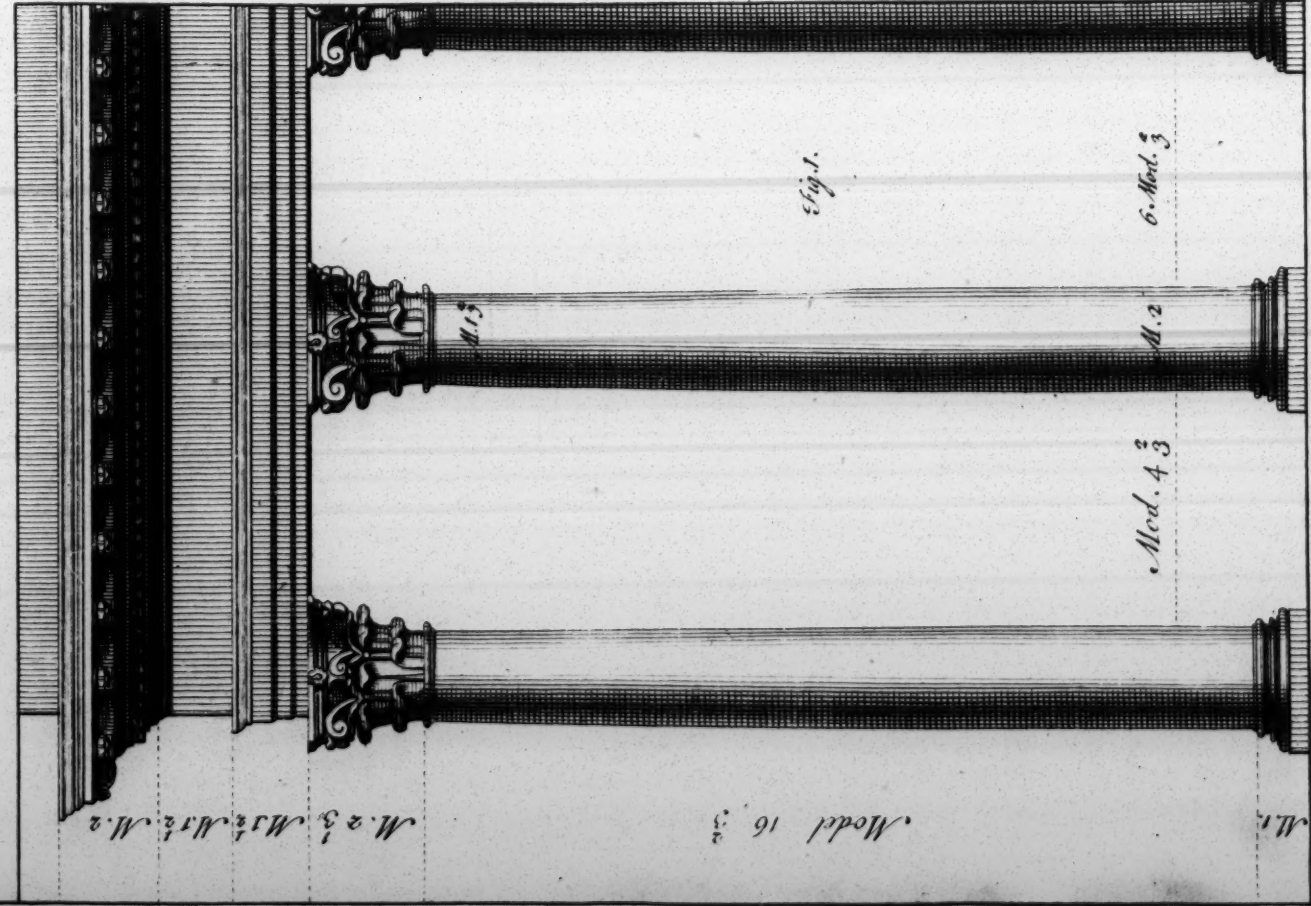


Corinthian

Arch with Pedestals.

Arch without Pedestals.

Intercolumniation.





The Corinthian Order.

Fig. 1.
Mod. 2 or Part 30.

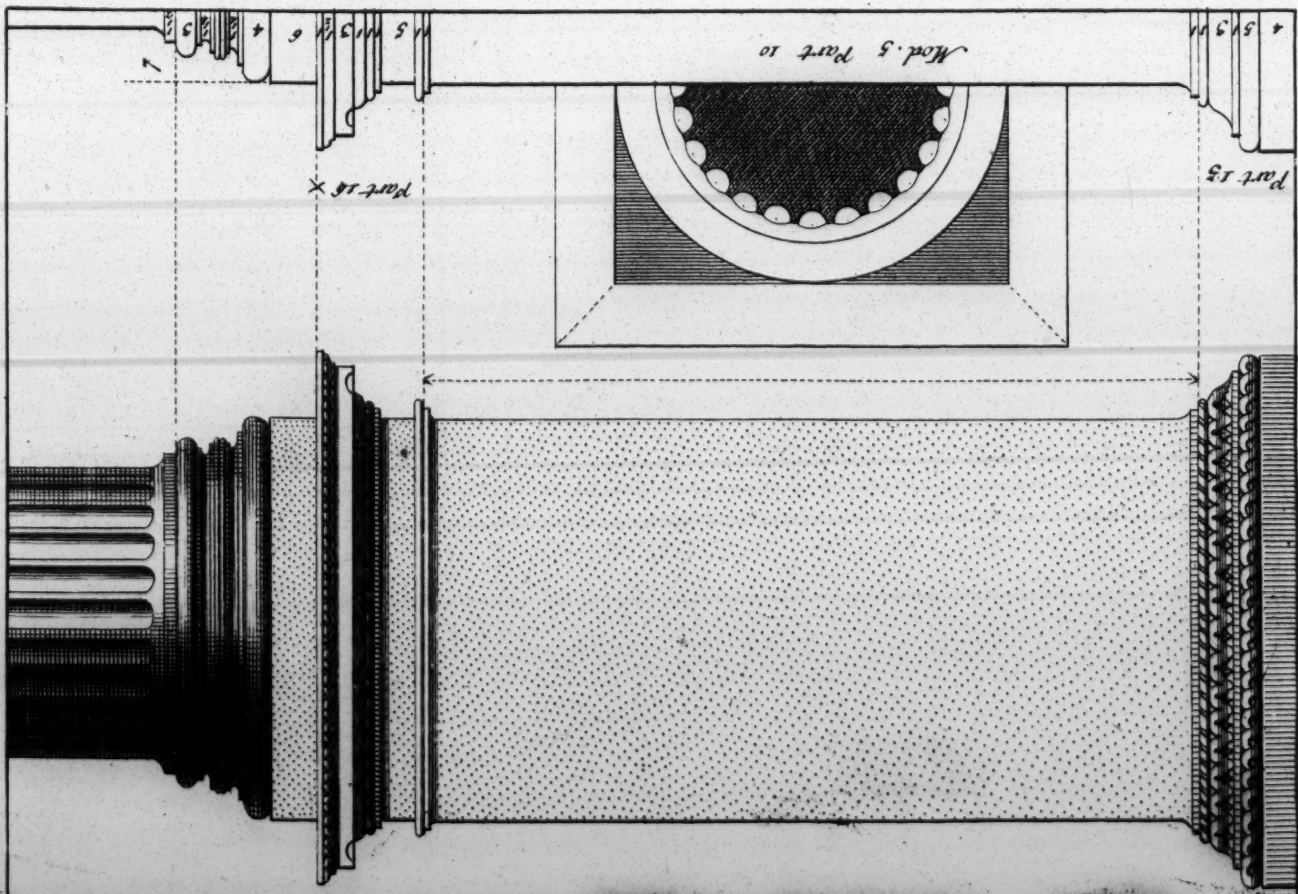


Fig. 2.
Mod. 4

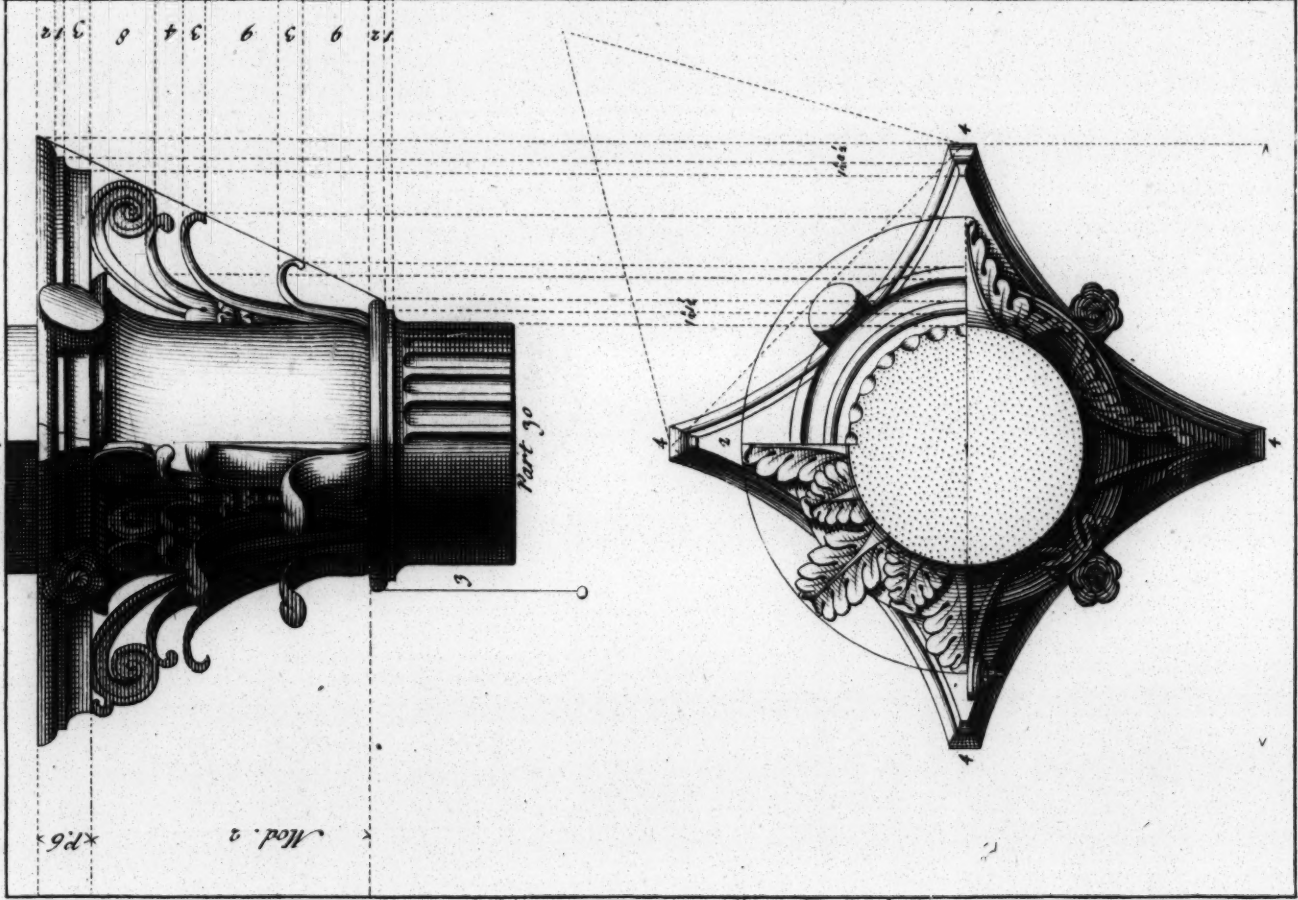
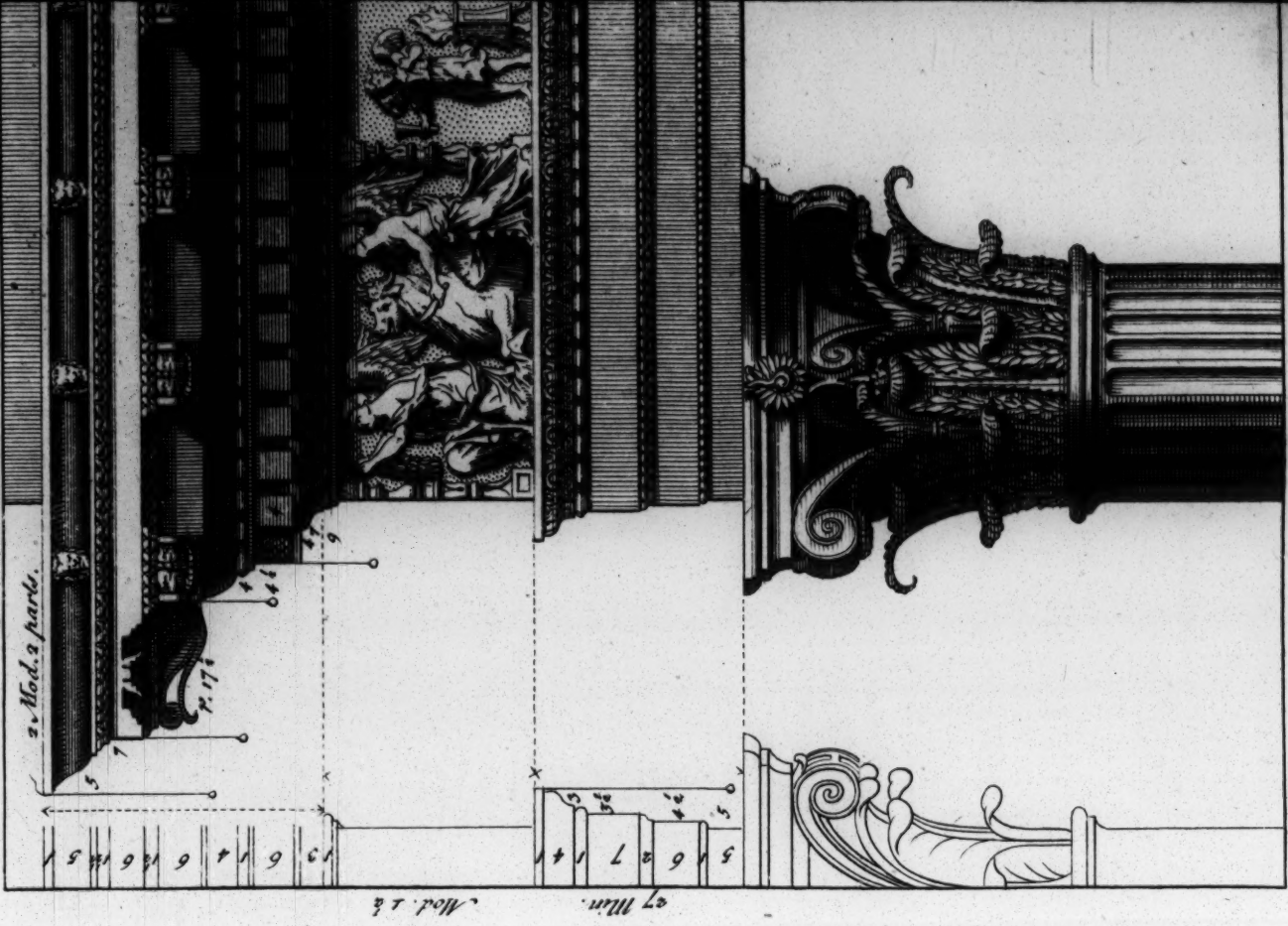


Fig. 3.



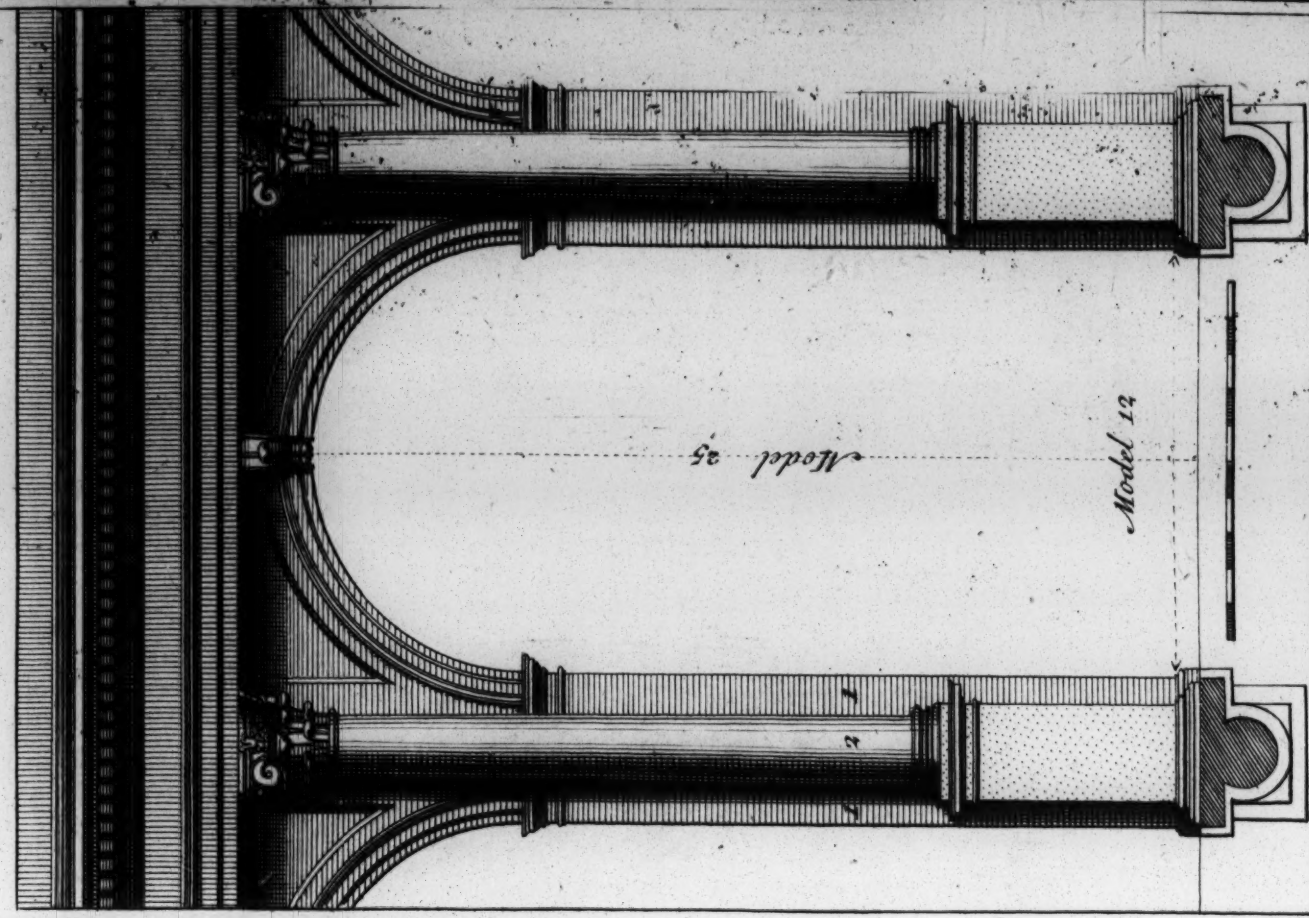
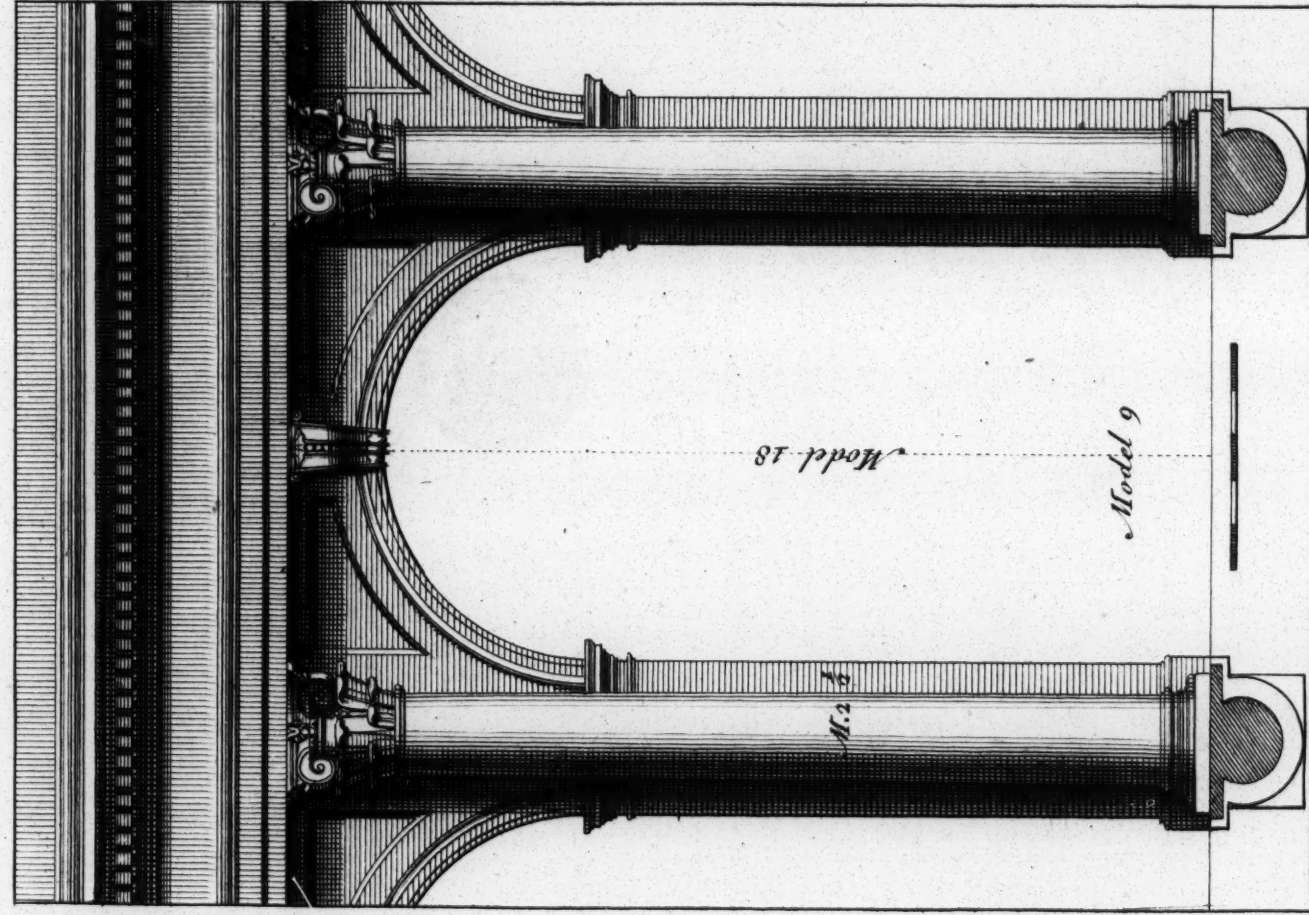
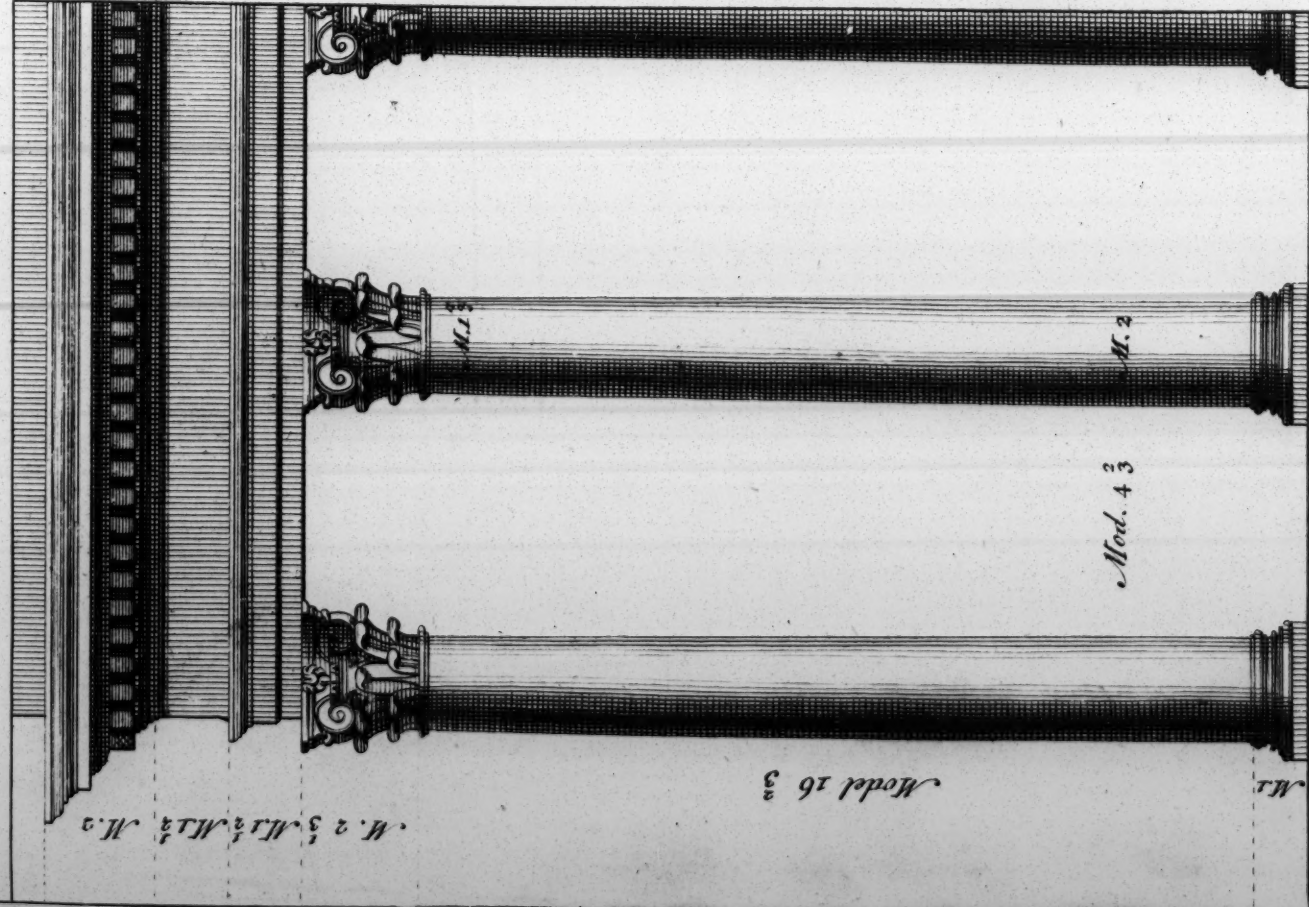


Composite Order.

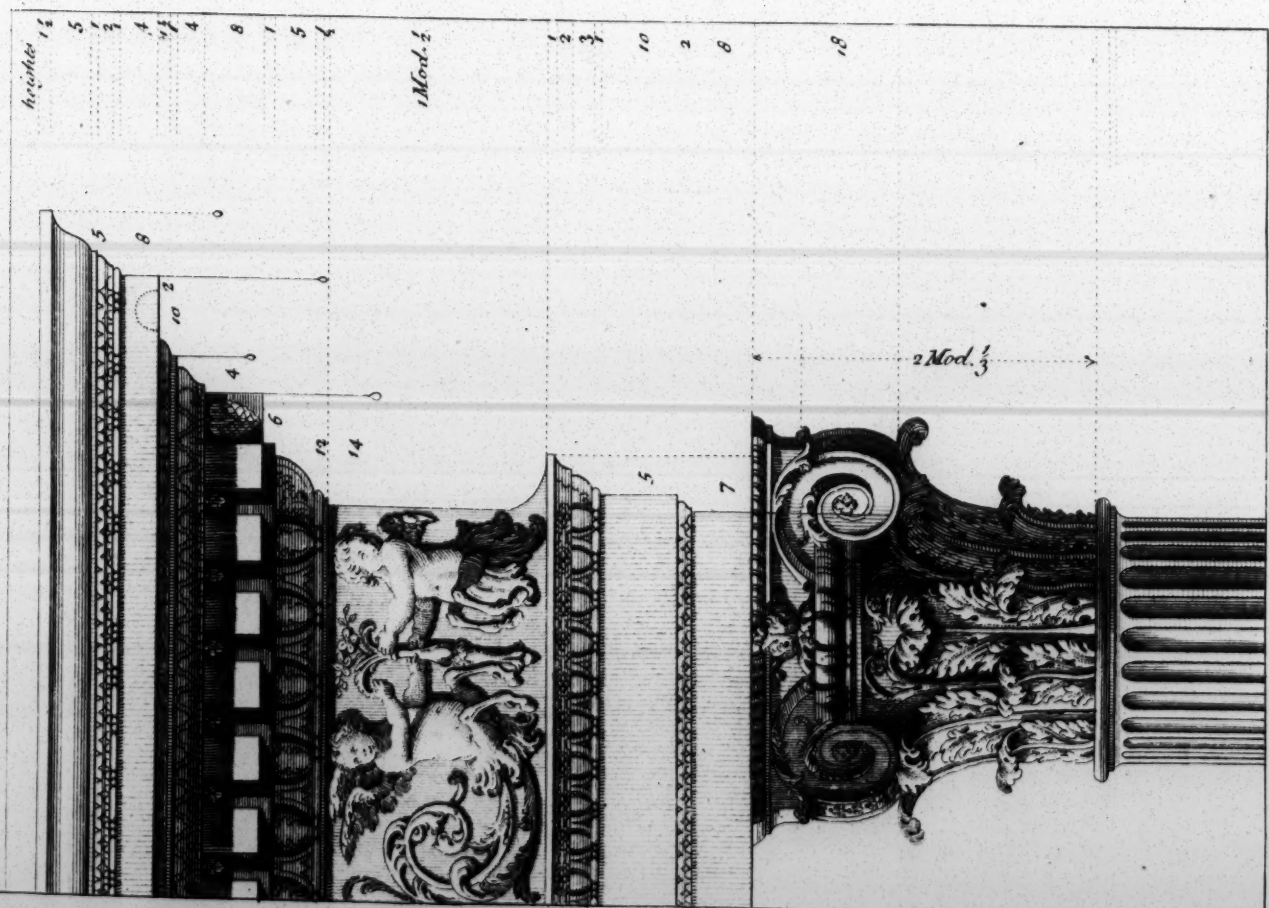
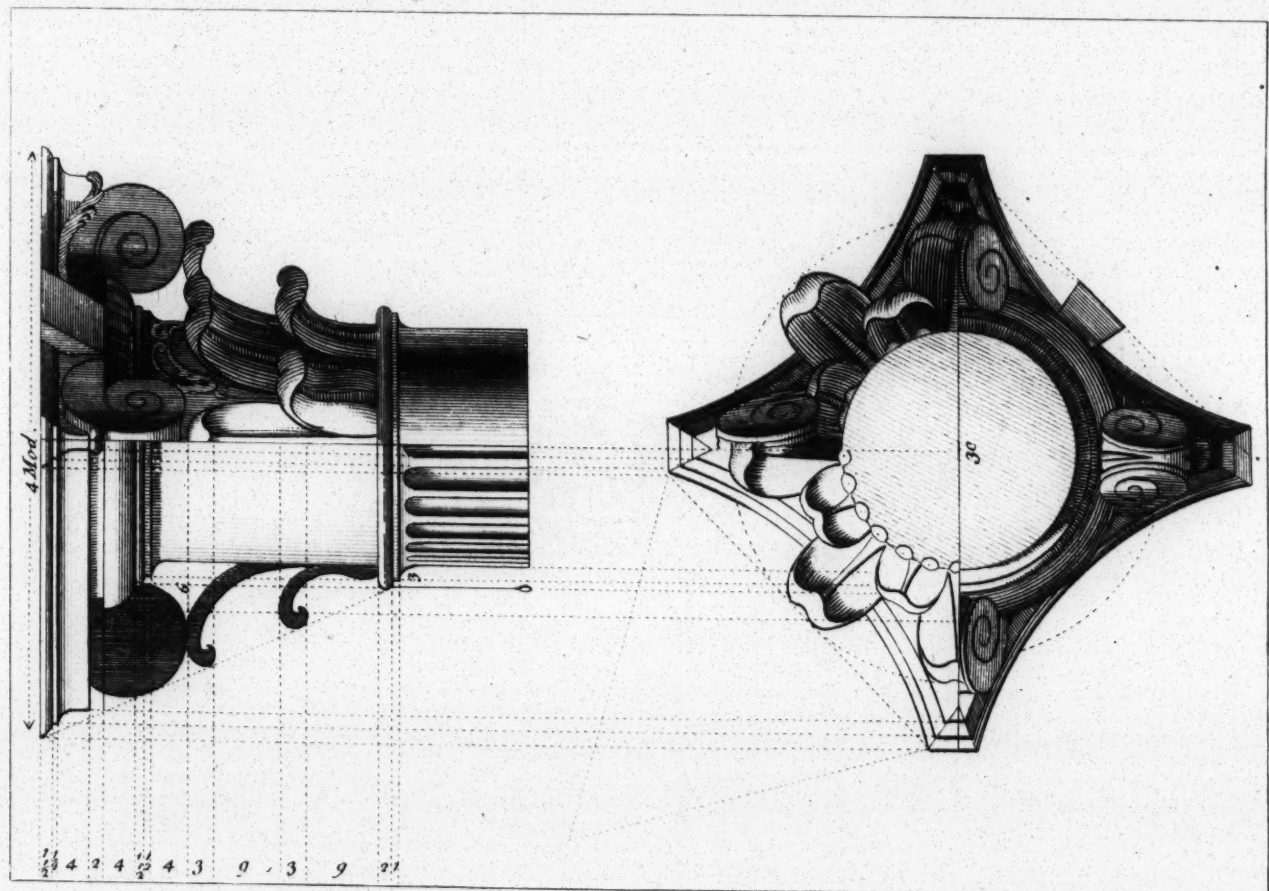
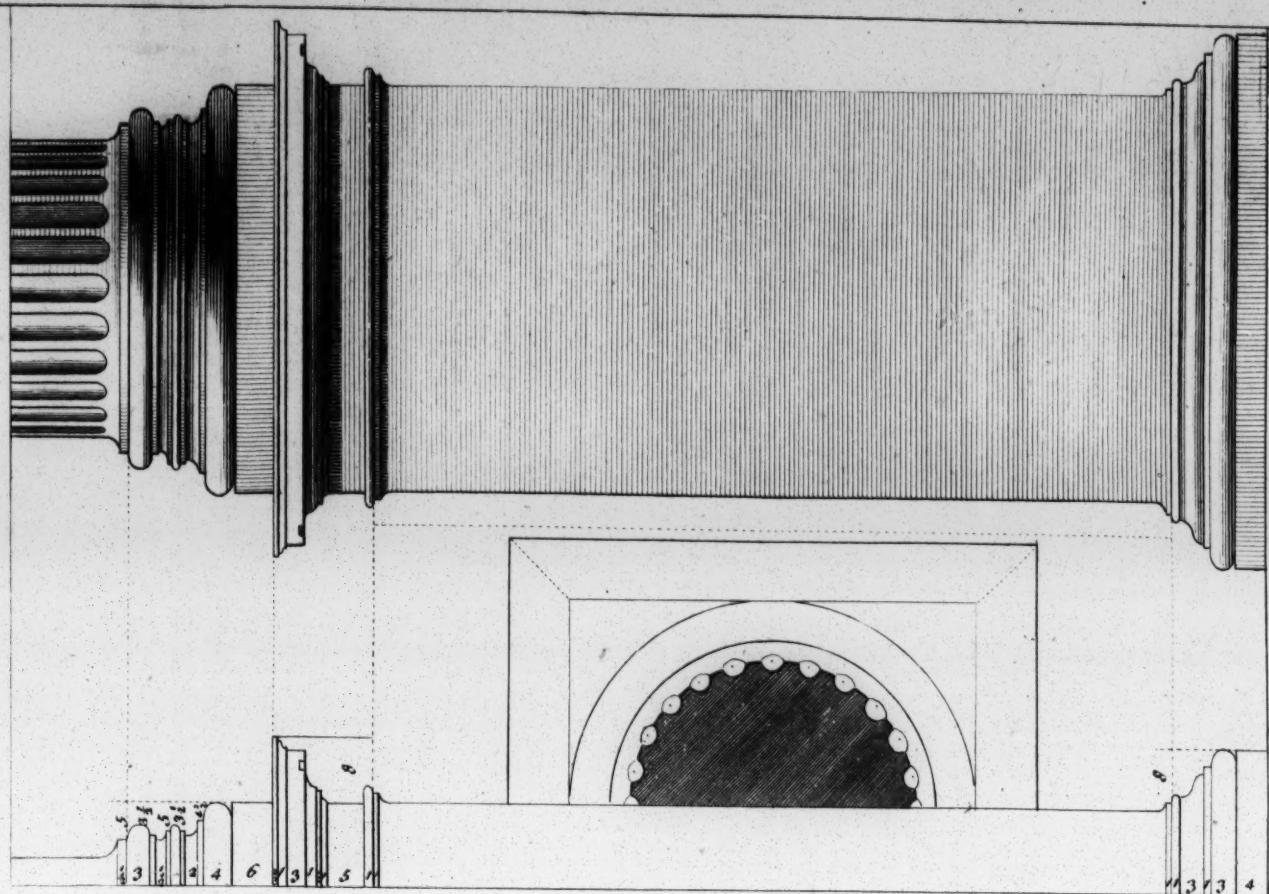
Intercolumniation?

Arch without a Pedestal.

Arch with Pedestals.

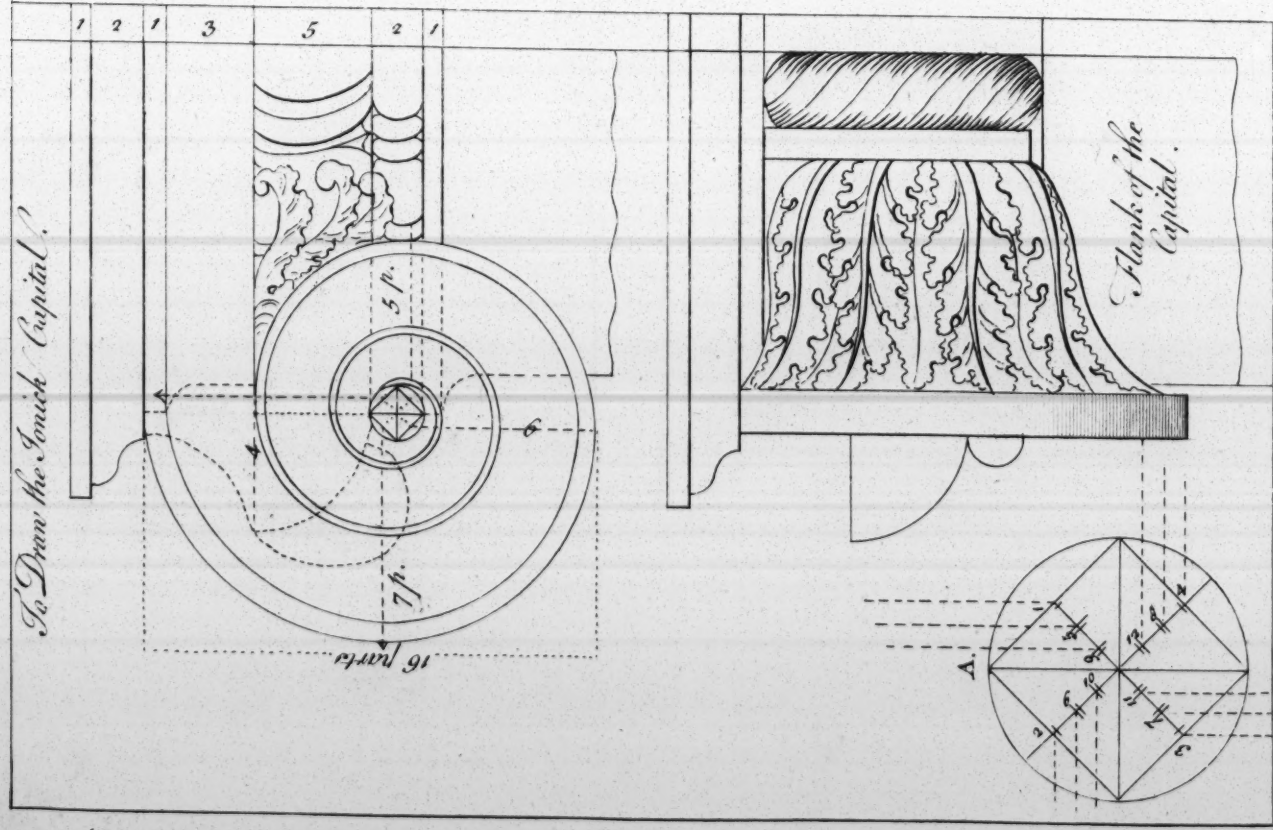




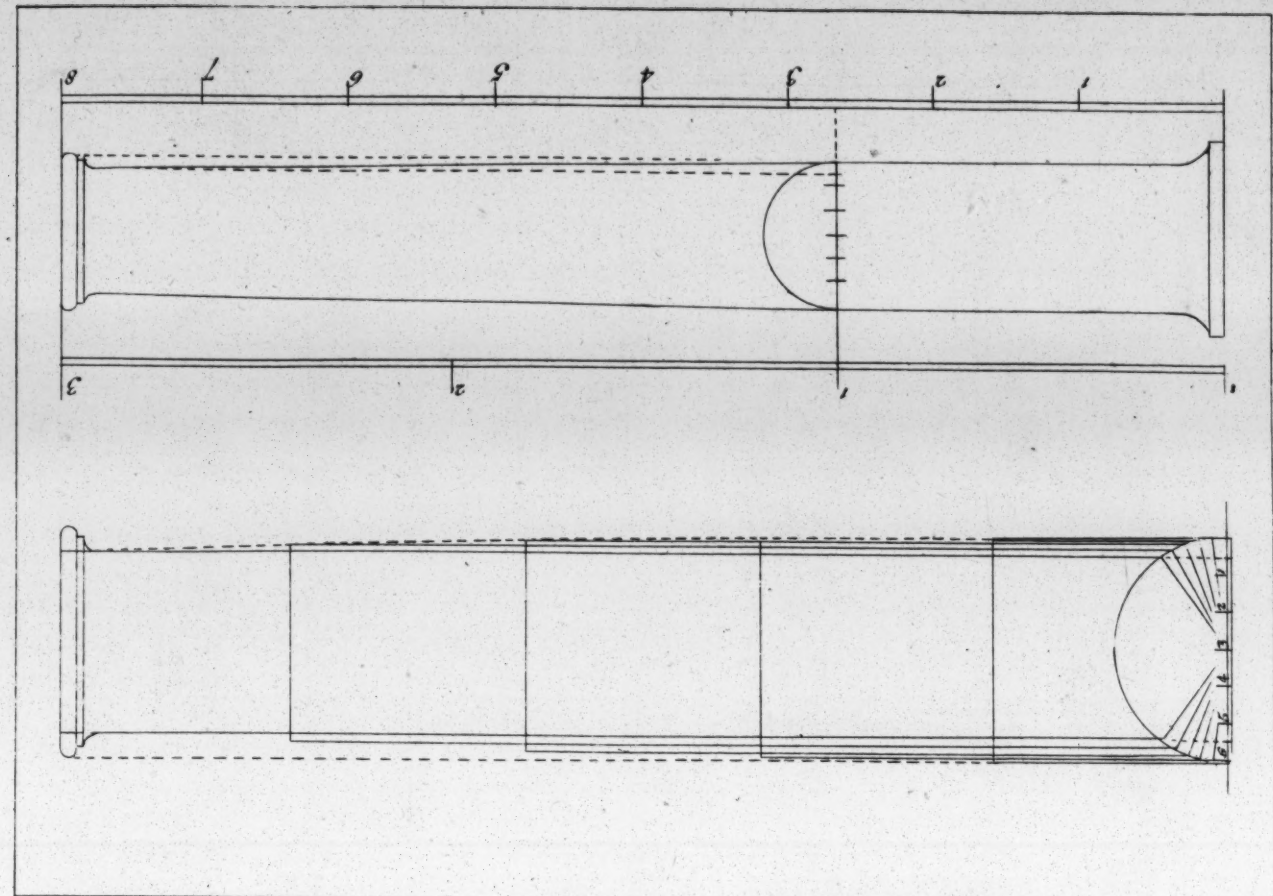
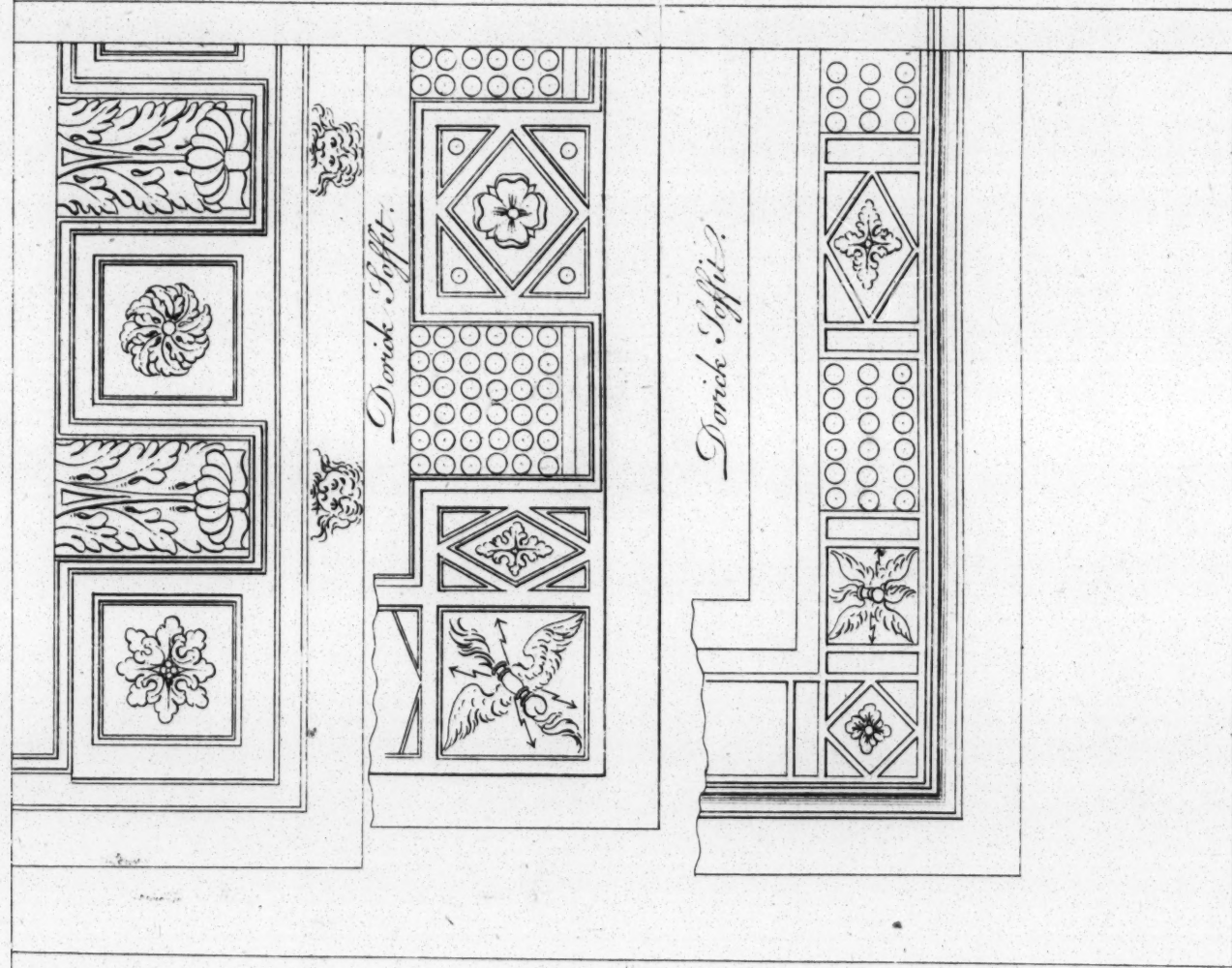




Corinthian Soffit.



A. The Eye of the Capital shown at large with the Center Divided & Figured, to show how the Soffit is Drawn.

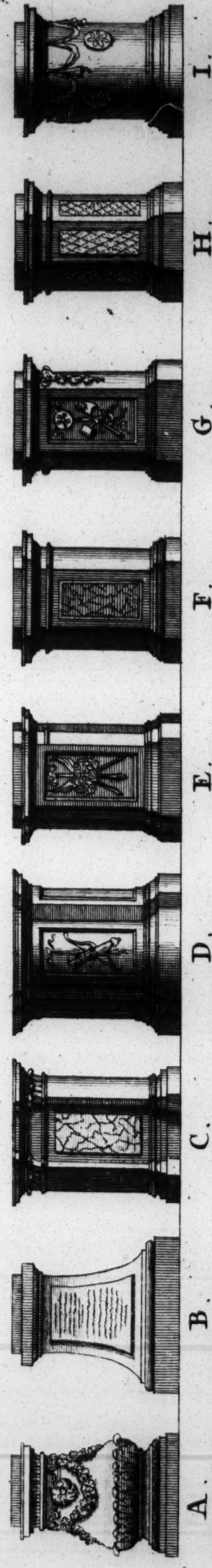


Diminution of a Column.



DIVERS SORTS OF EXTRAORDINARY PEDESTALS

PEDESTALS FOR STATUES ERECT OR SITTING



A.

B.

C.

D.

E.

F.

G.

H.

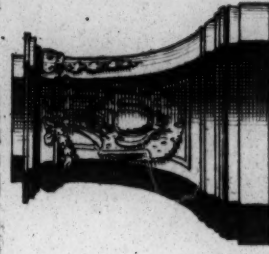
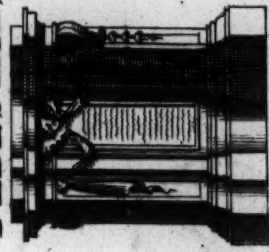
I.



PEDESTALS FOR FIGURES

LYING

PEDESTALS FOR FUNERAL COLUMNS.



K.

L.

M.

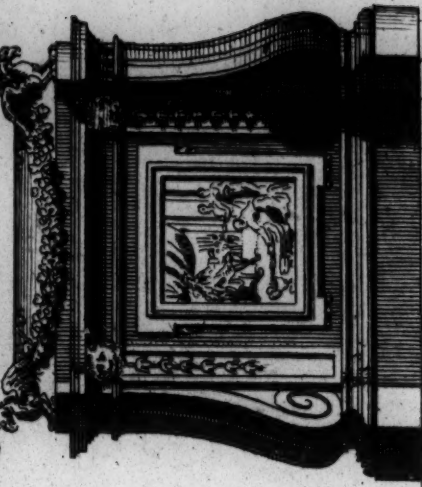
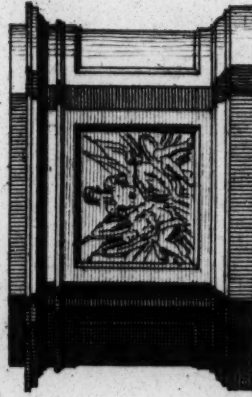
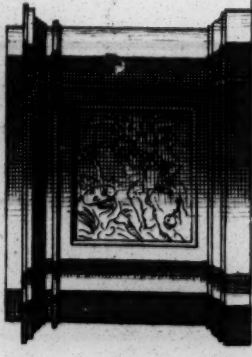
N.

O.



PEDESTALS FOR GROUPS

PEDESTALS FOR EQUESTRIAL STATUES.



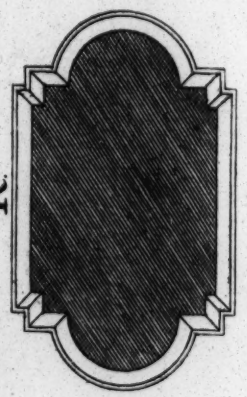
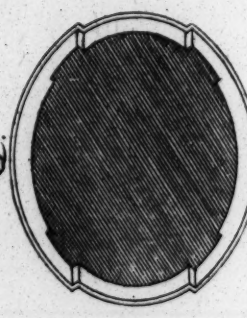
P.

Q.

R.

S.

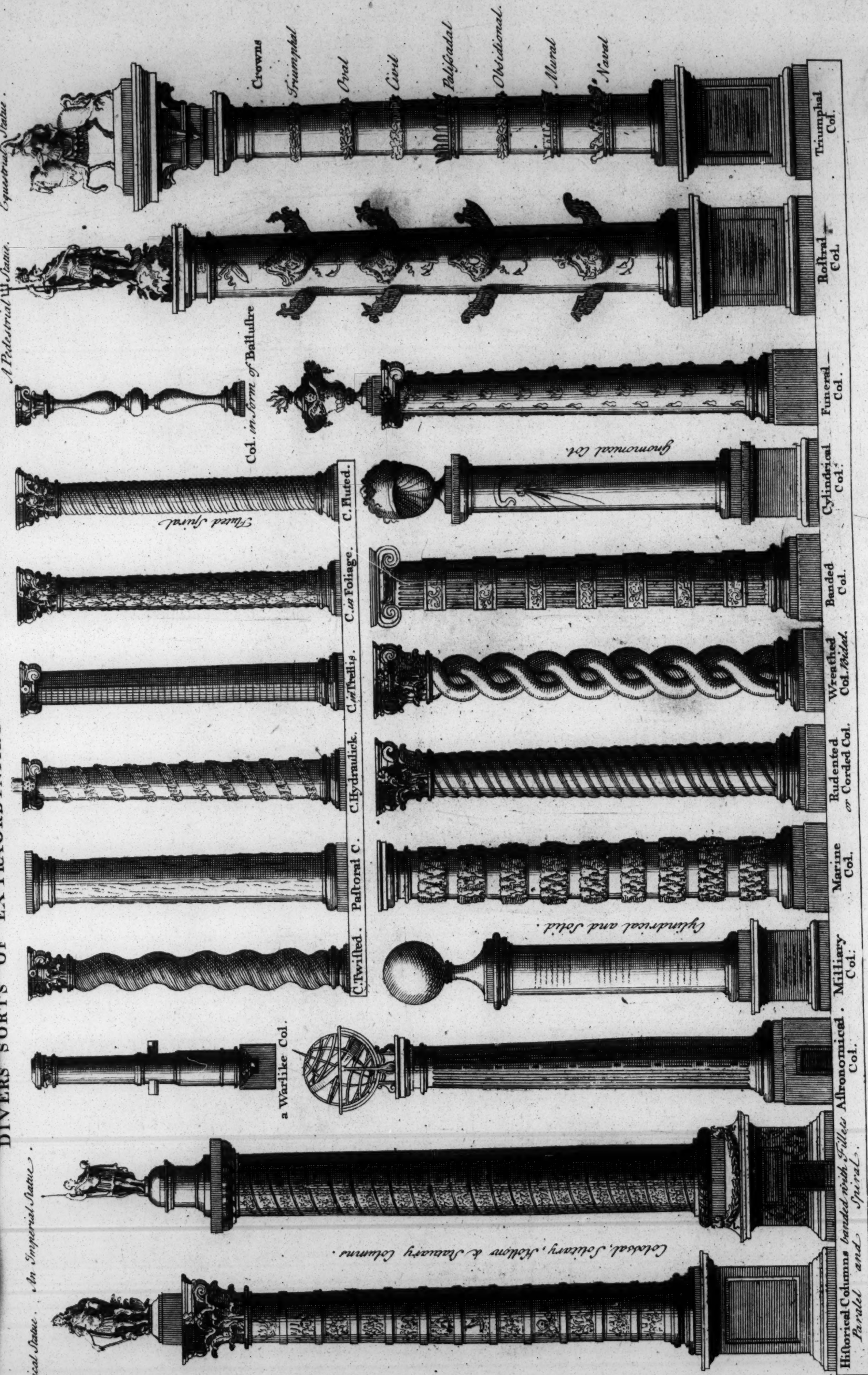
T.





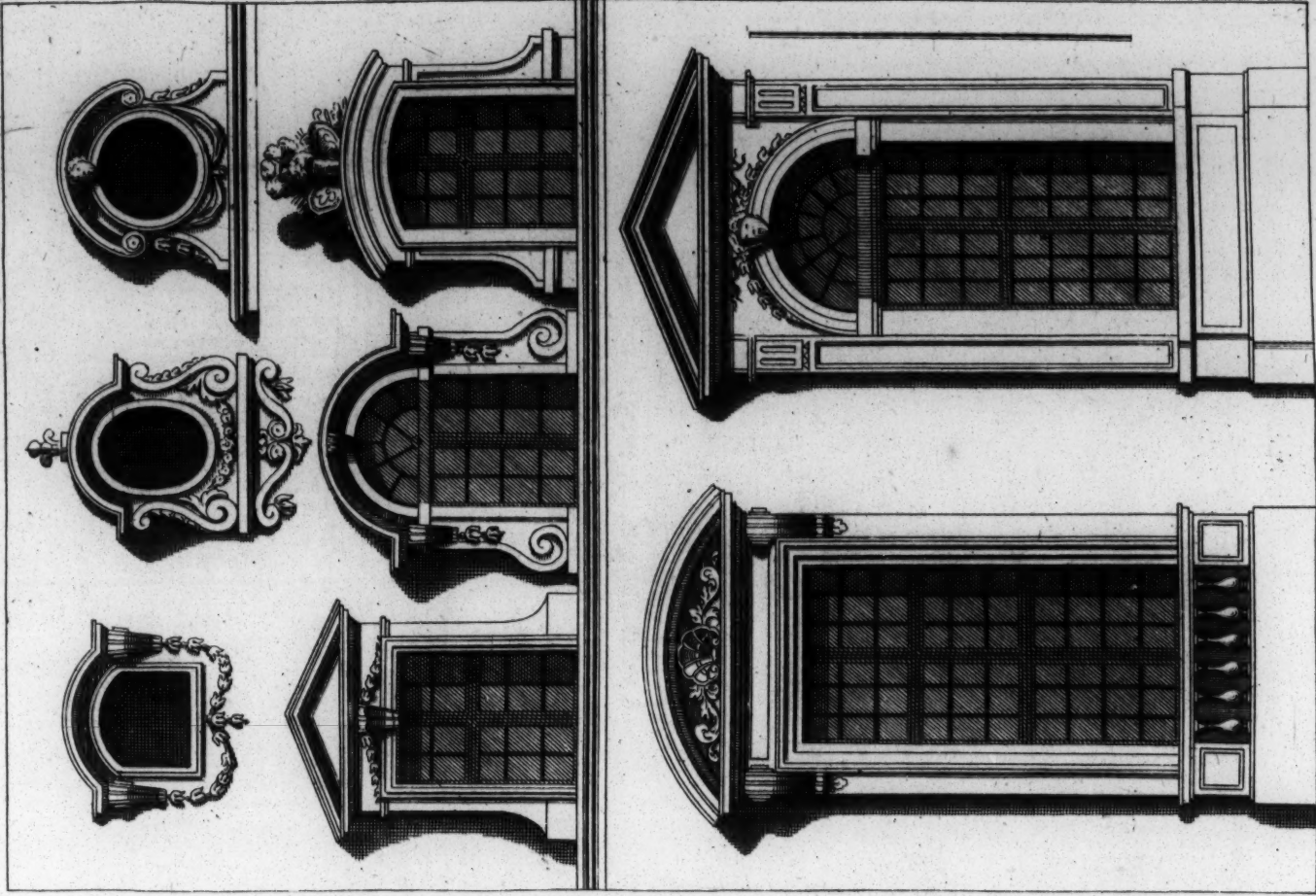
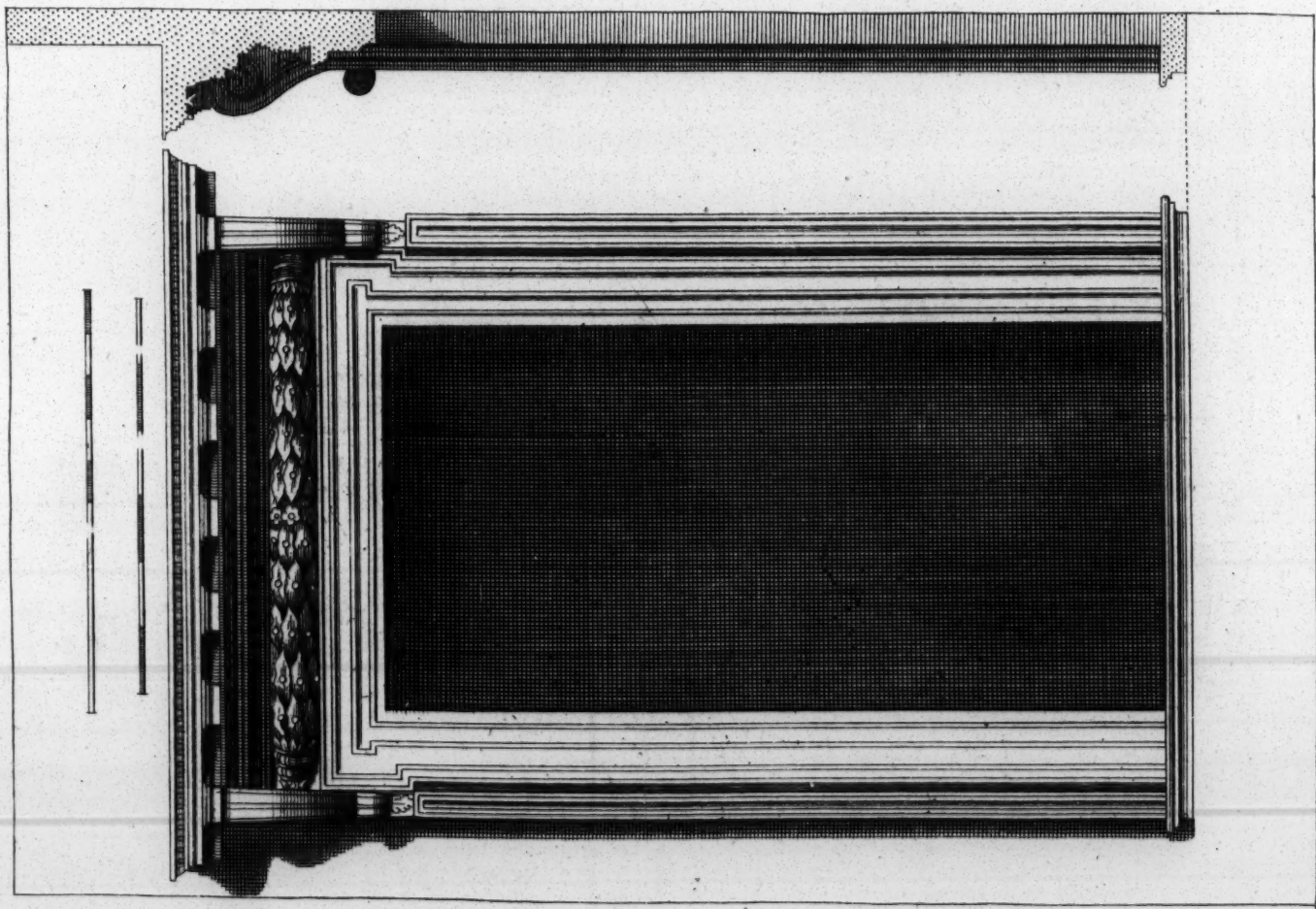
An. Equestrian Statue.

A Pedestrial Ψ Statue.





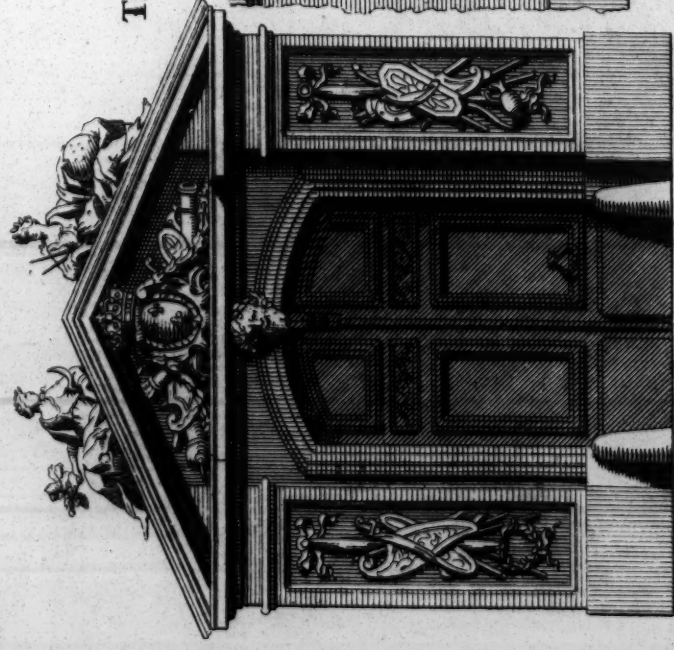
Designs of Windows, in the Roman Taste.



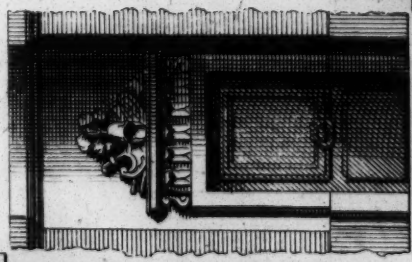


DIVERS SORTS OF GATES

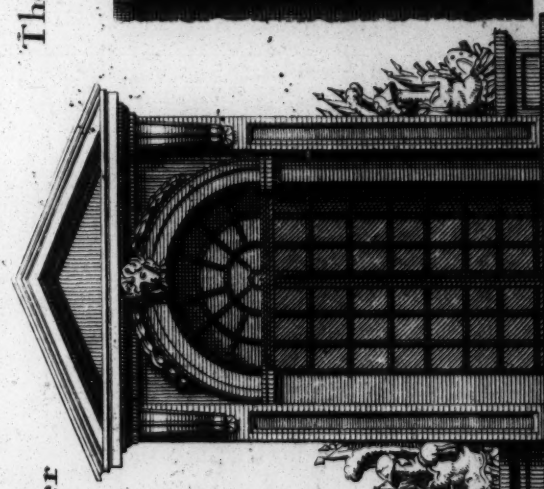
A Gate for a Park.



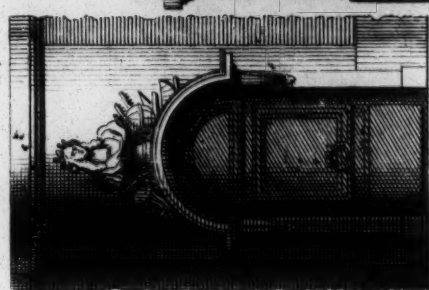
The door of A Tower in concave.



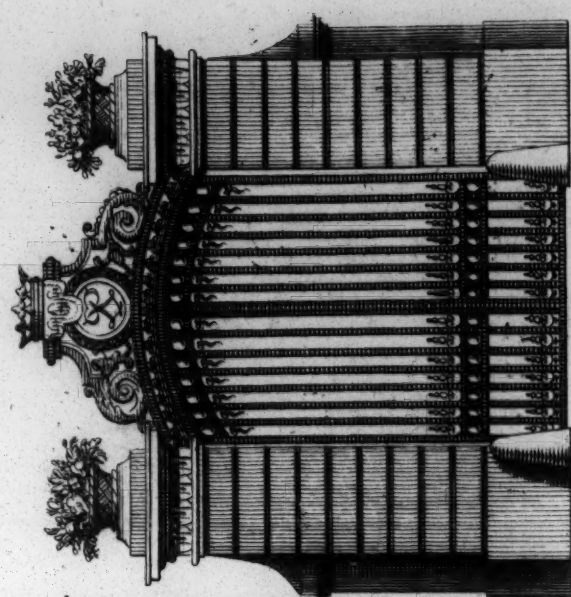
A Sash-Door.



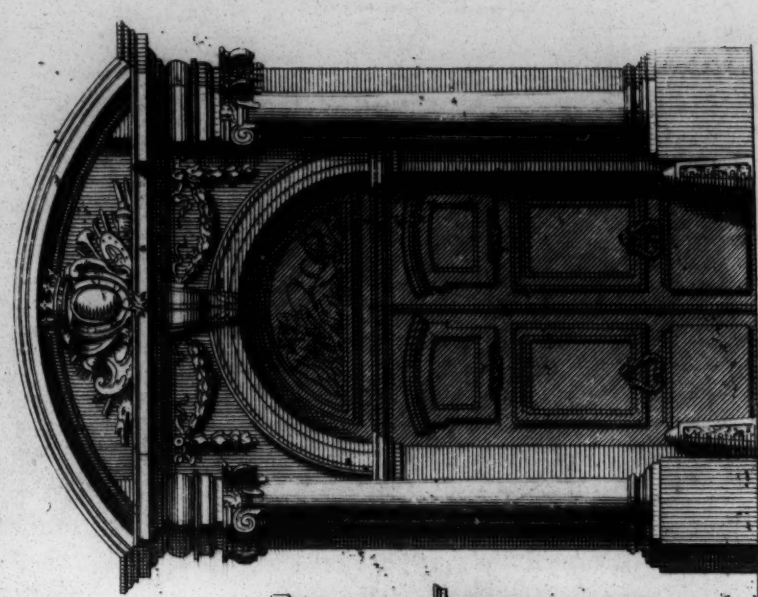
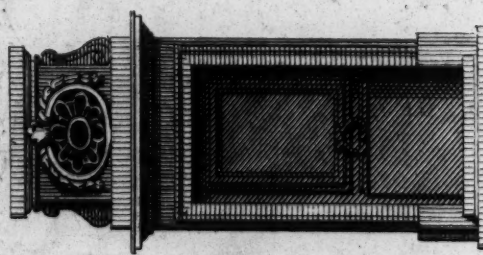
The door of a Tower in Convex.



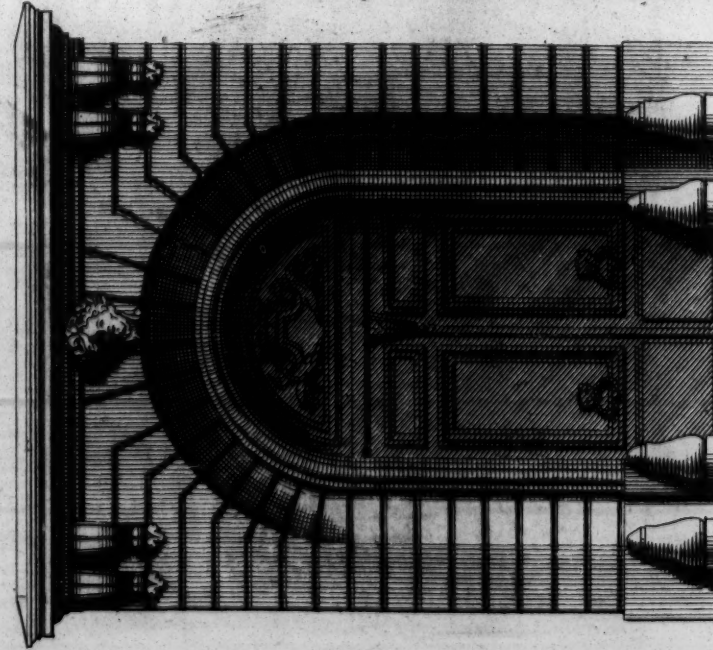
A Garden Gate.



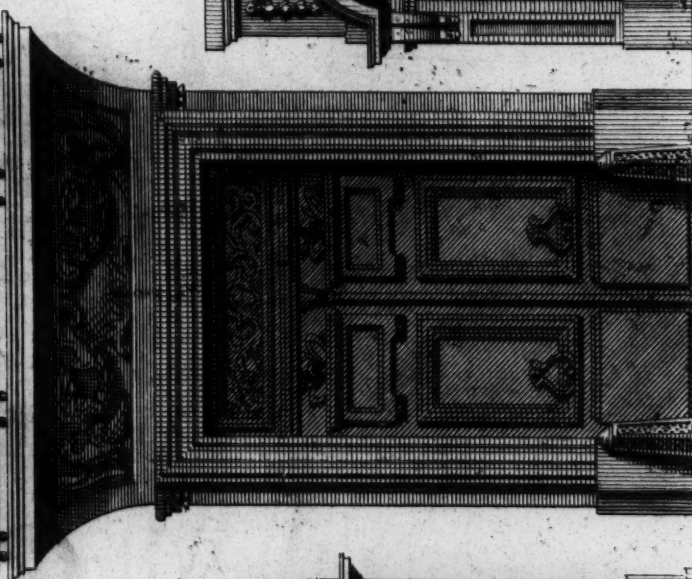
City door.



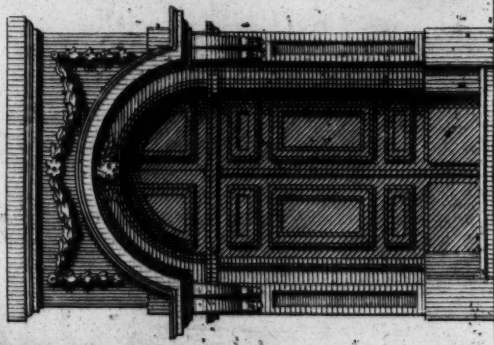
A Great Gate in a Niche.



A Great Gate with a Balcony.

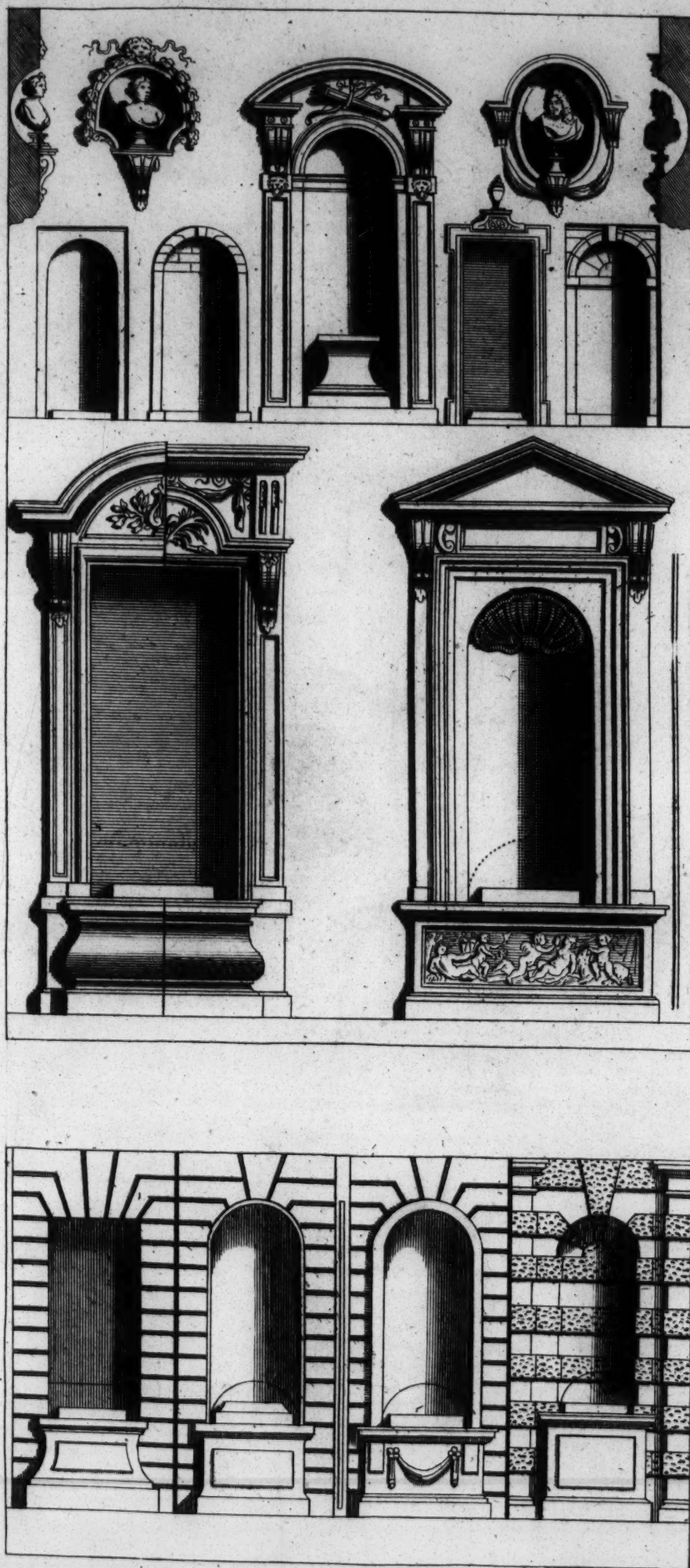


A Great Gate with Order.



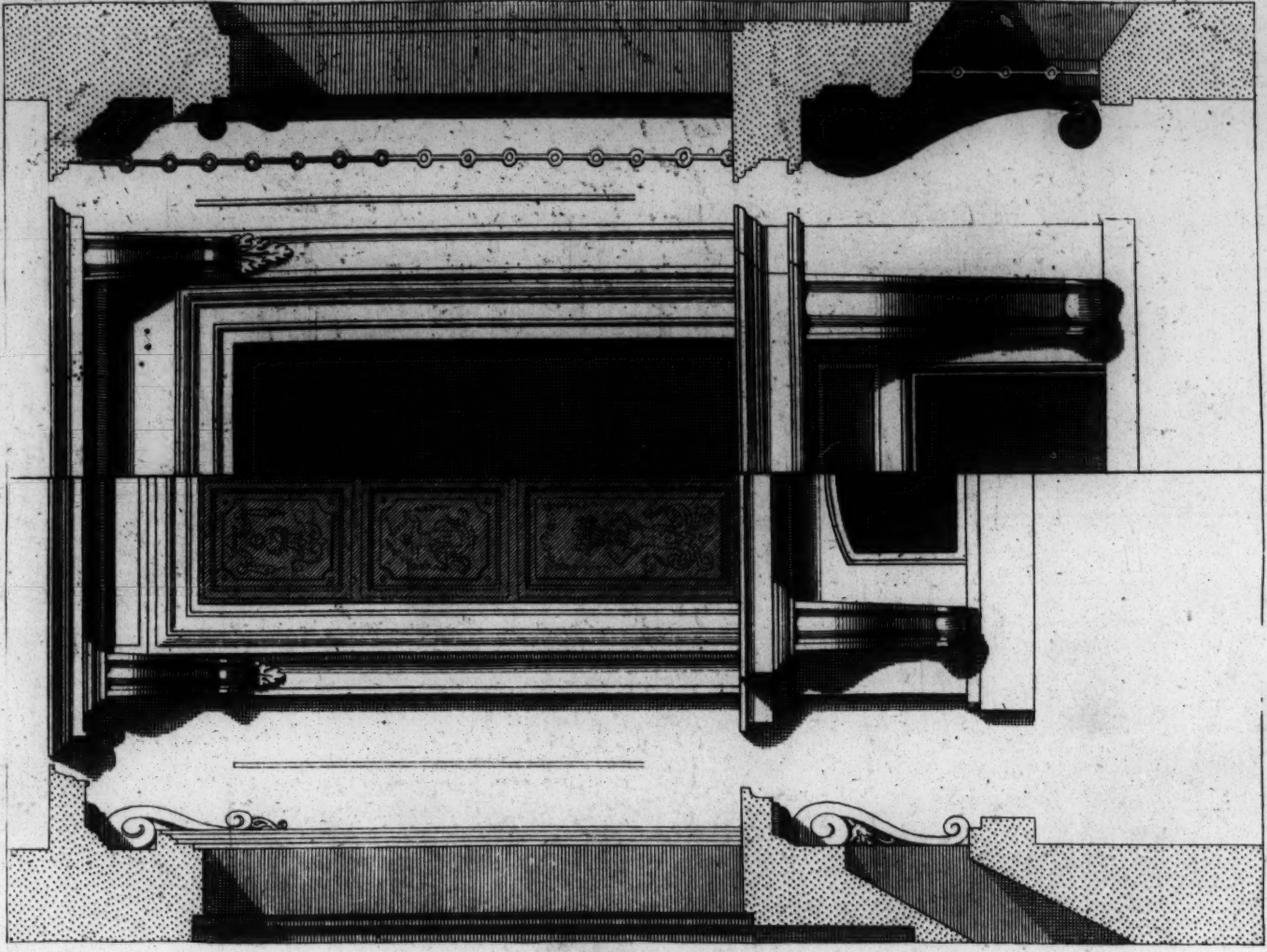
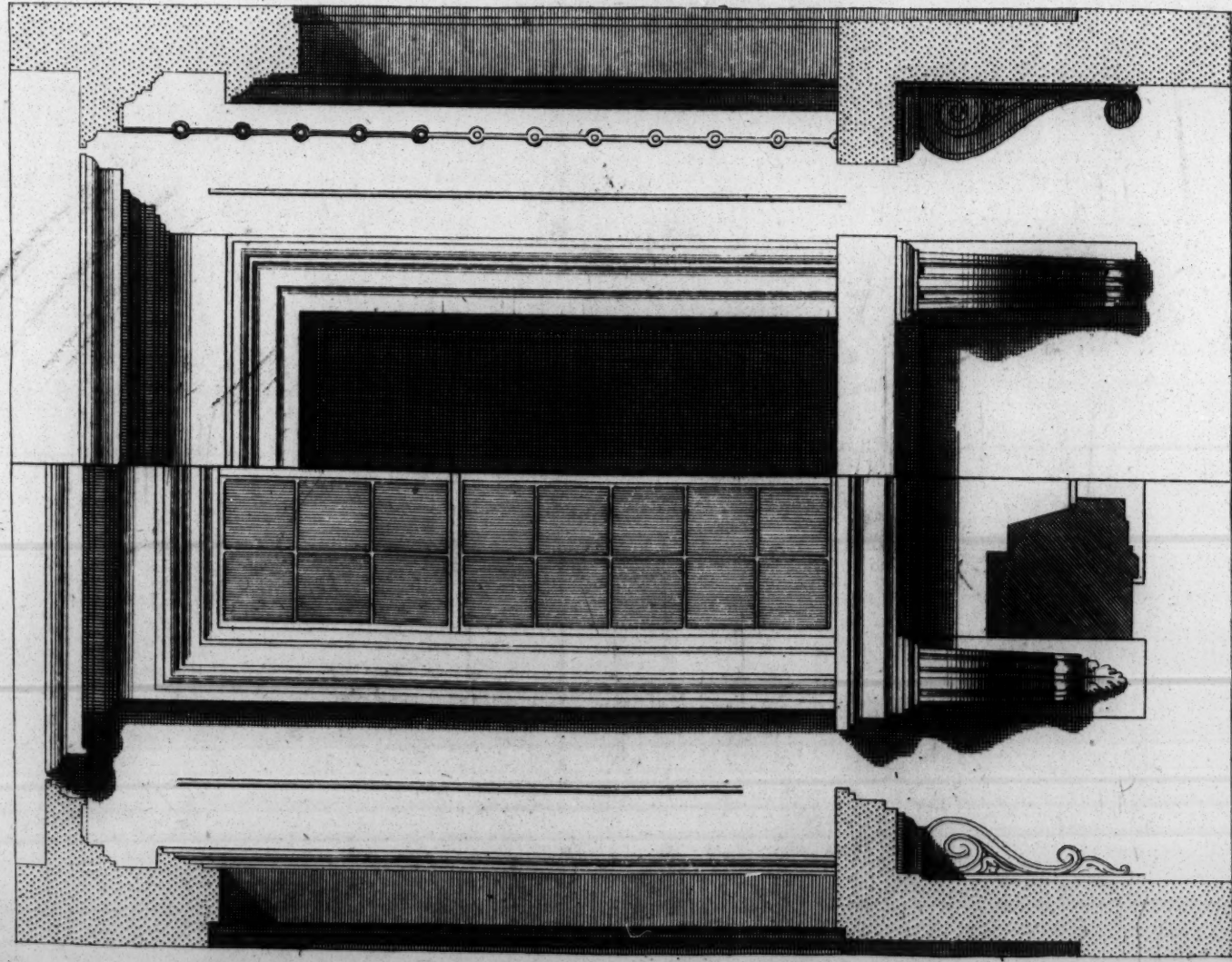


Designs of Niches, Doors, &c. of different kinds.





Italian Windows, and their proper Dresses.



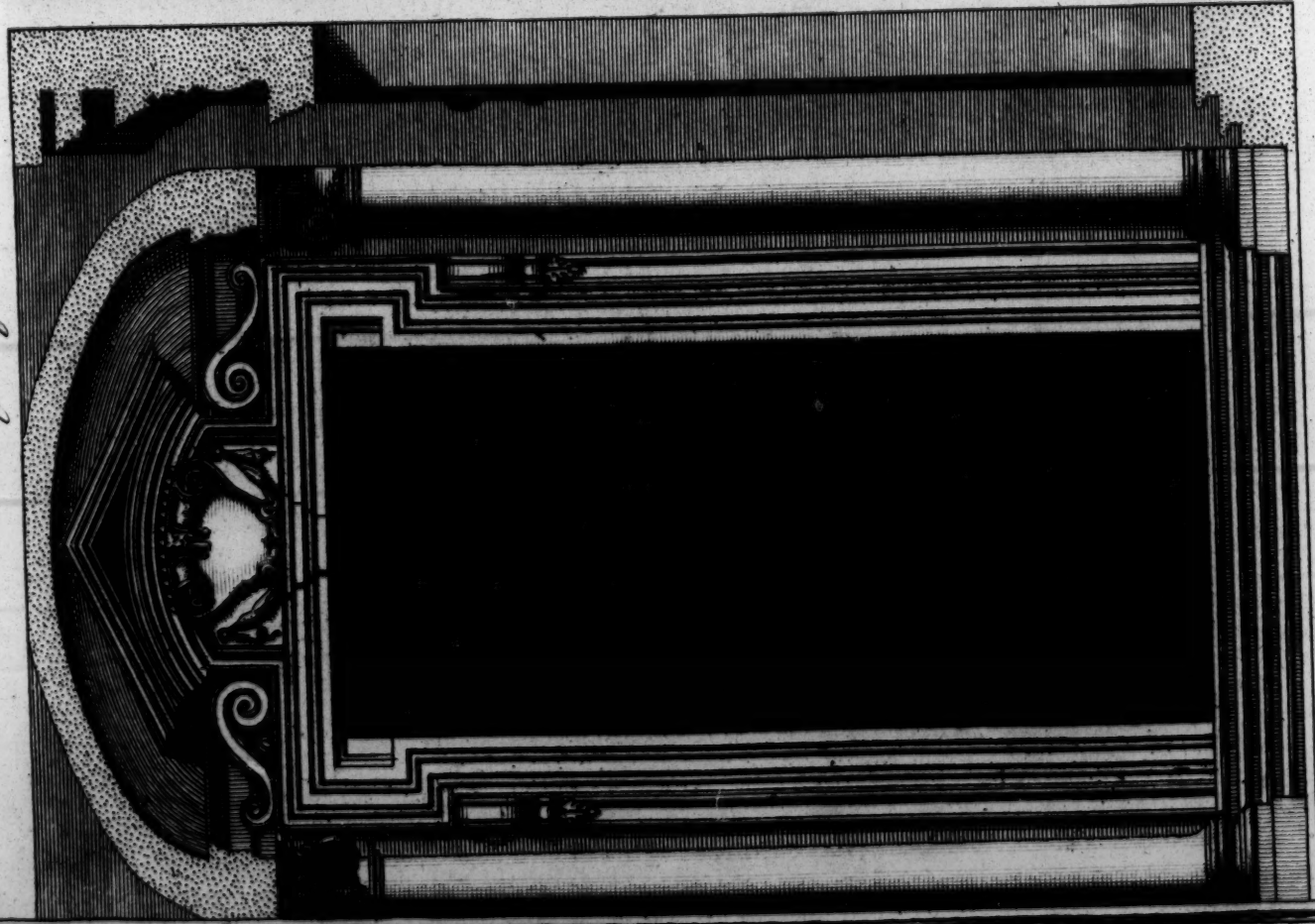


A composite Window that

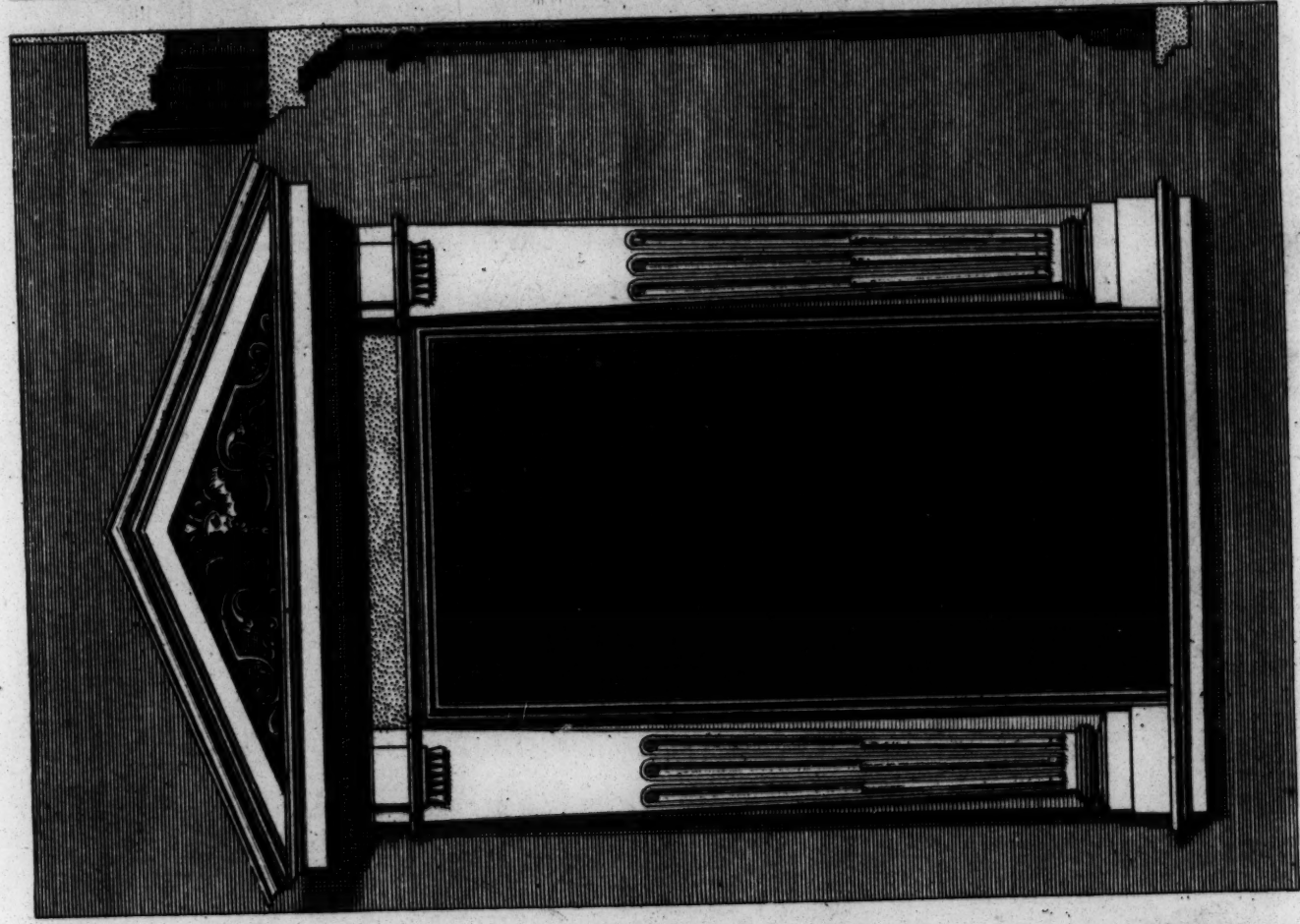
A Window in the French

A composite Door to terminate

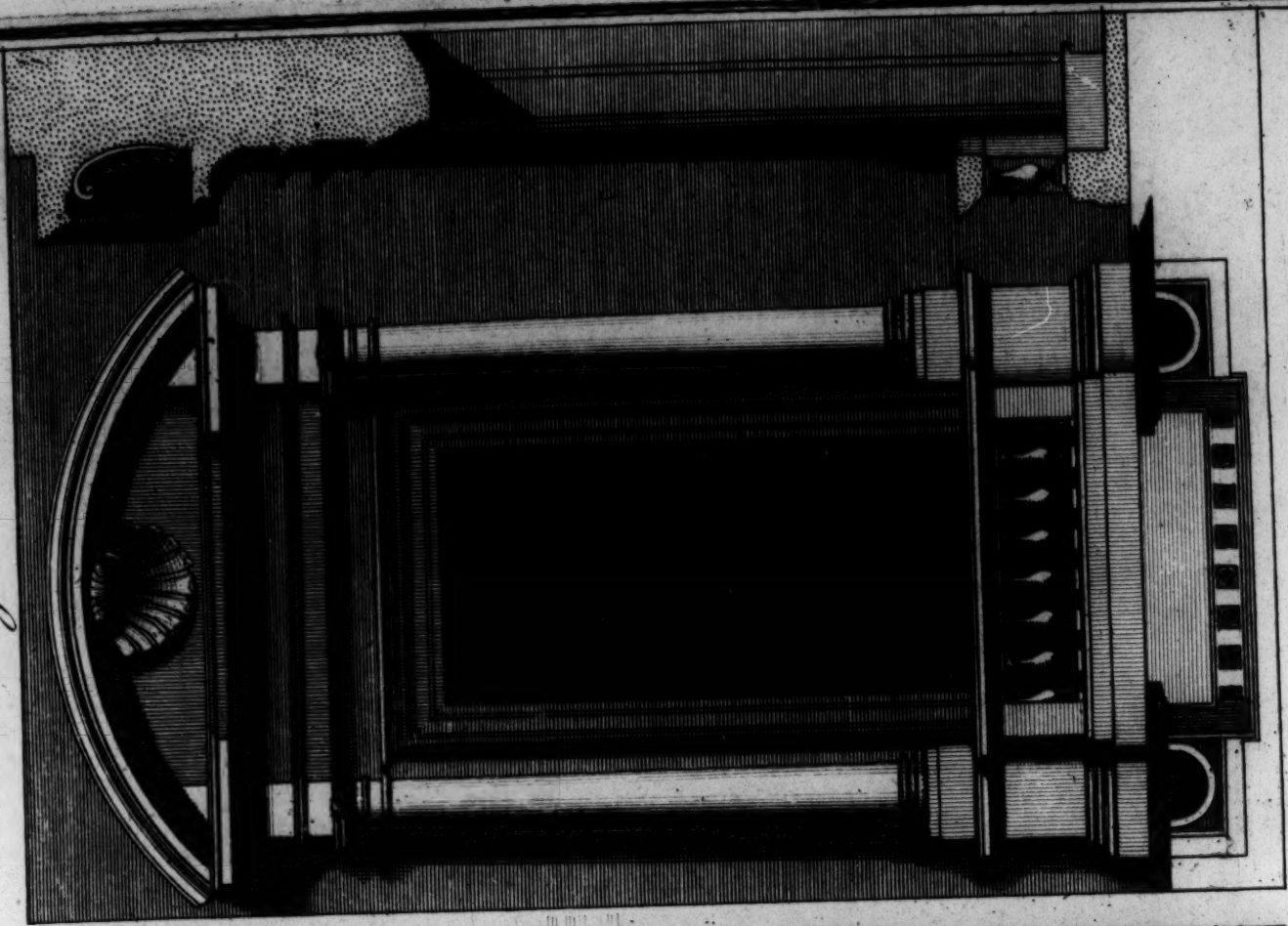
*A compos'd Door to terminate
a Covered passage.*



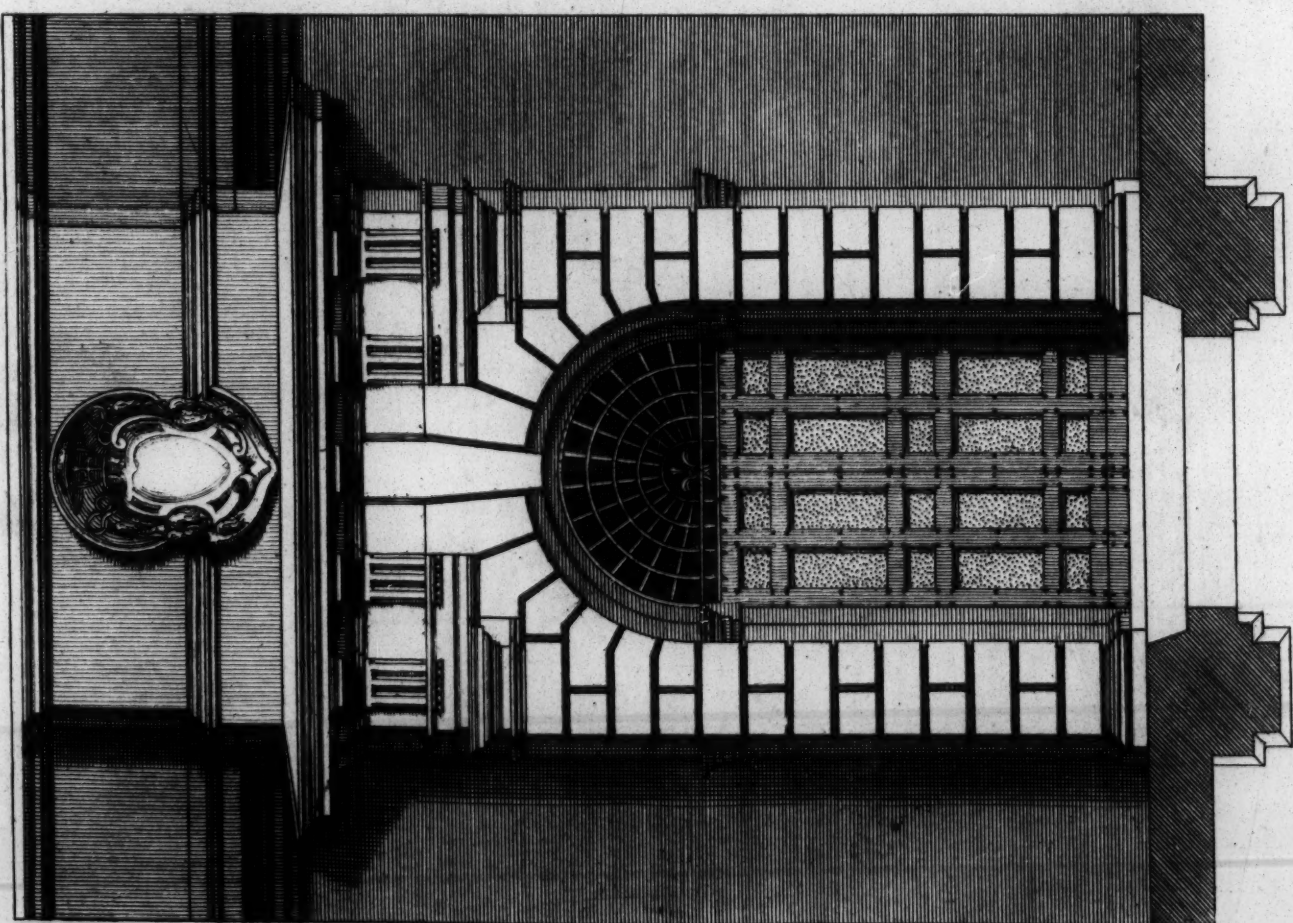
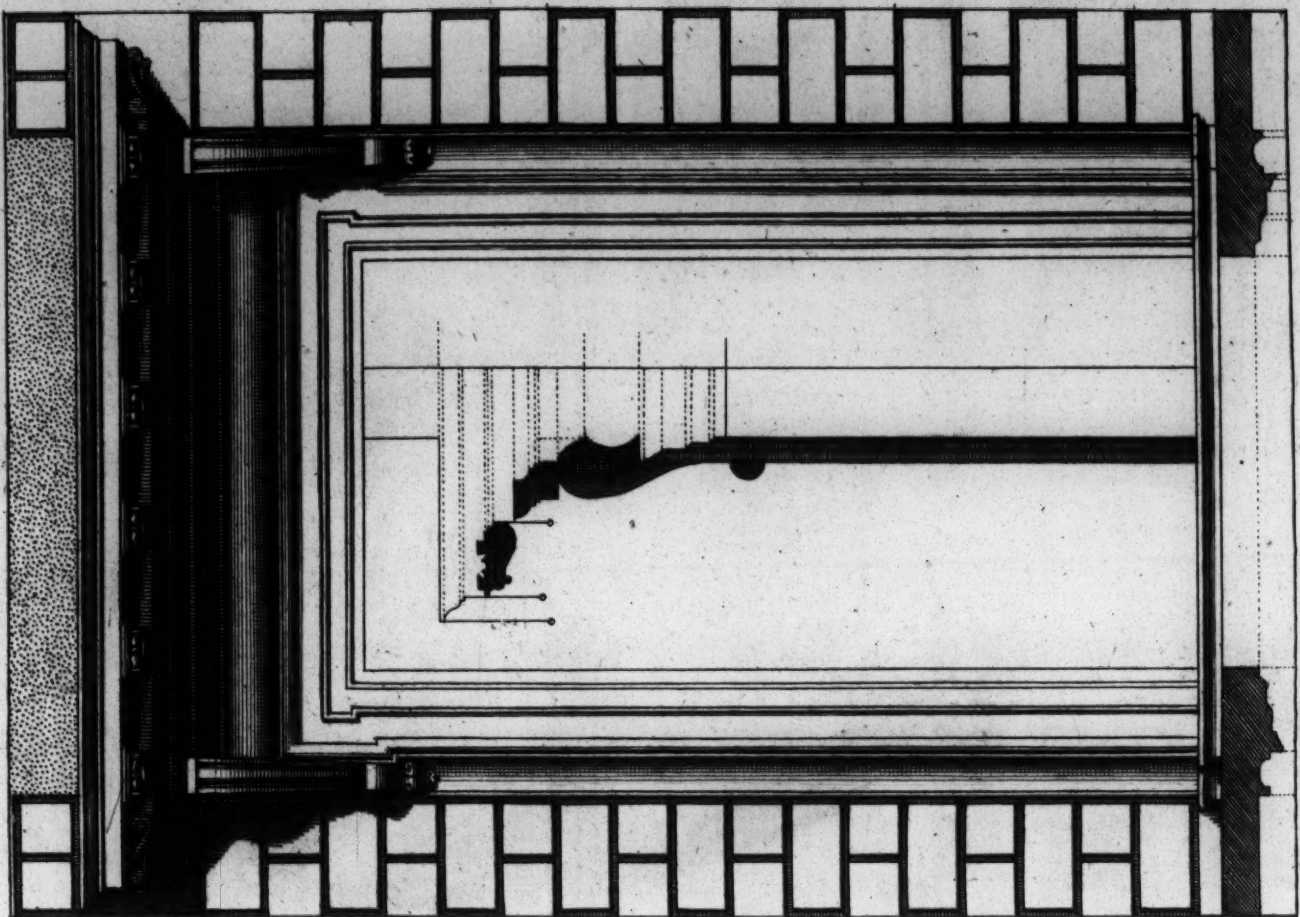
*A Window in the French
Taste.*



*A compos'd Window that
borrows its proportion betwixt
Ionic & Corinthian Orders.*

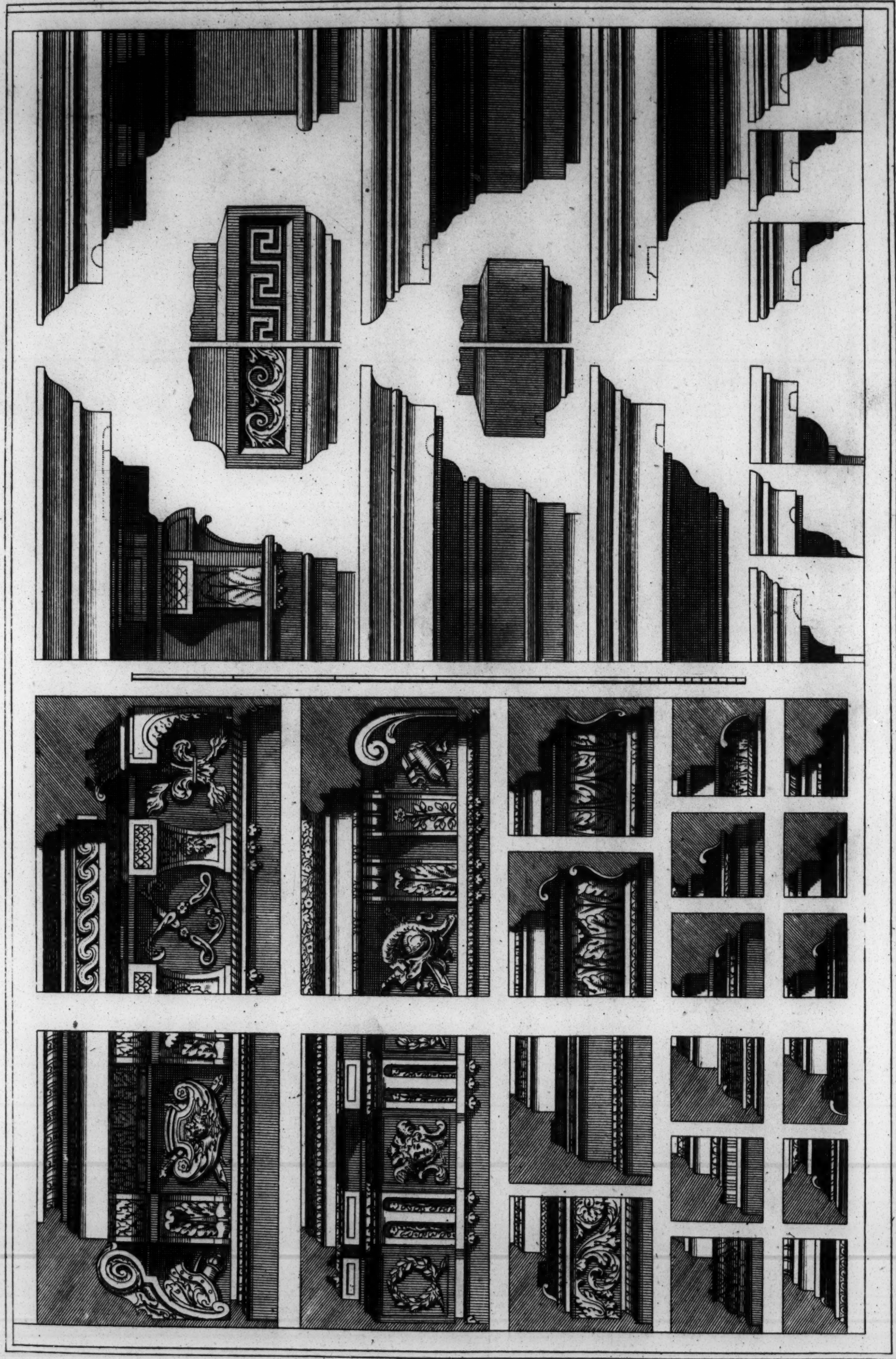






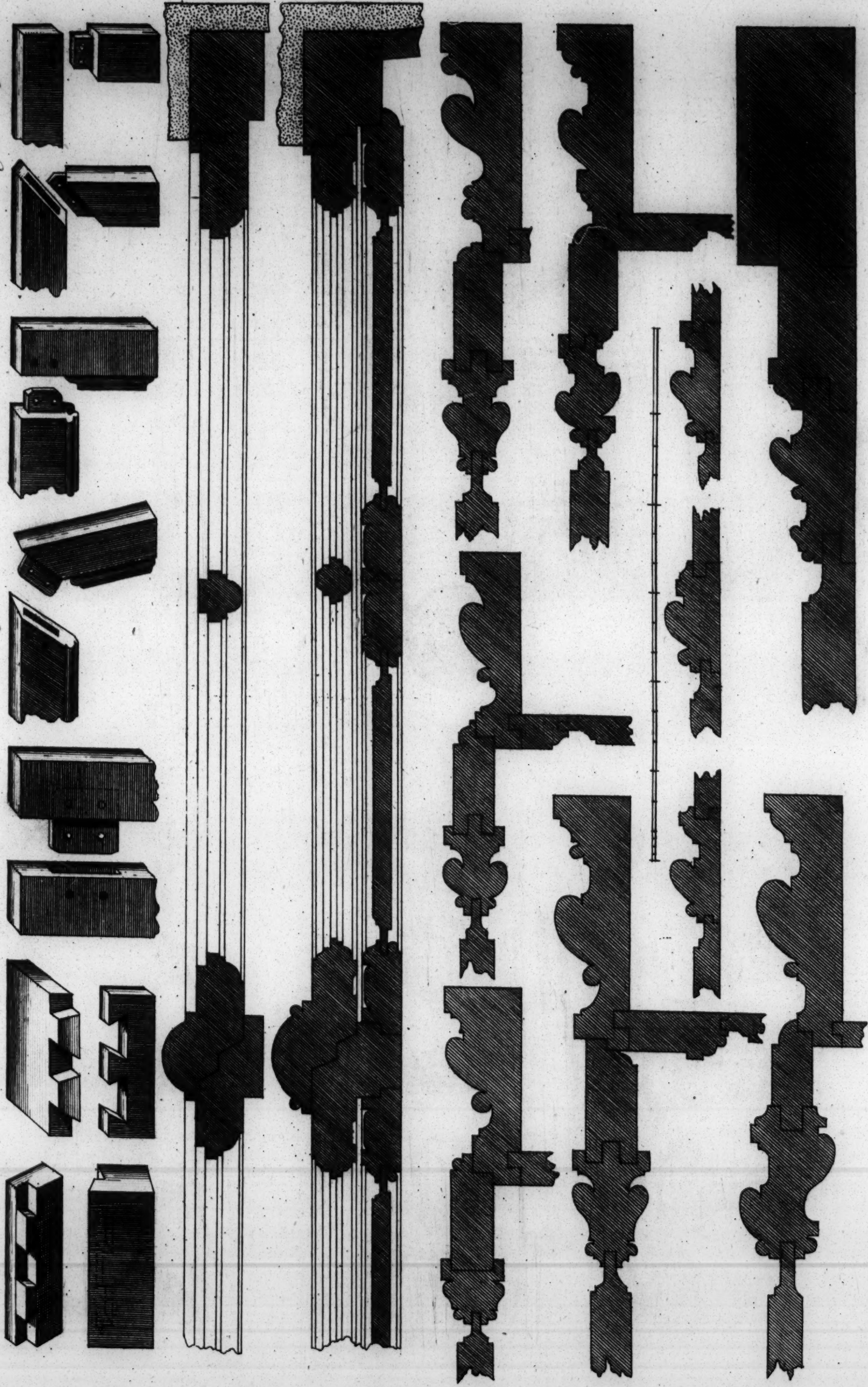


Cornices, for Halls Parlours, & other Rooms.



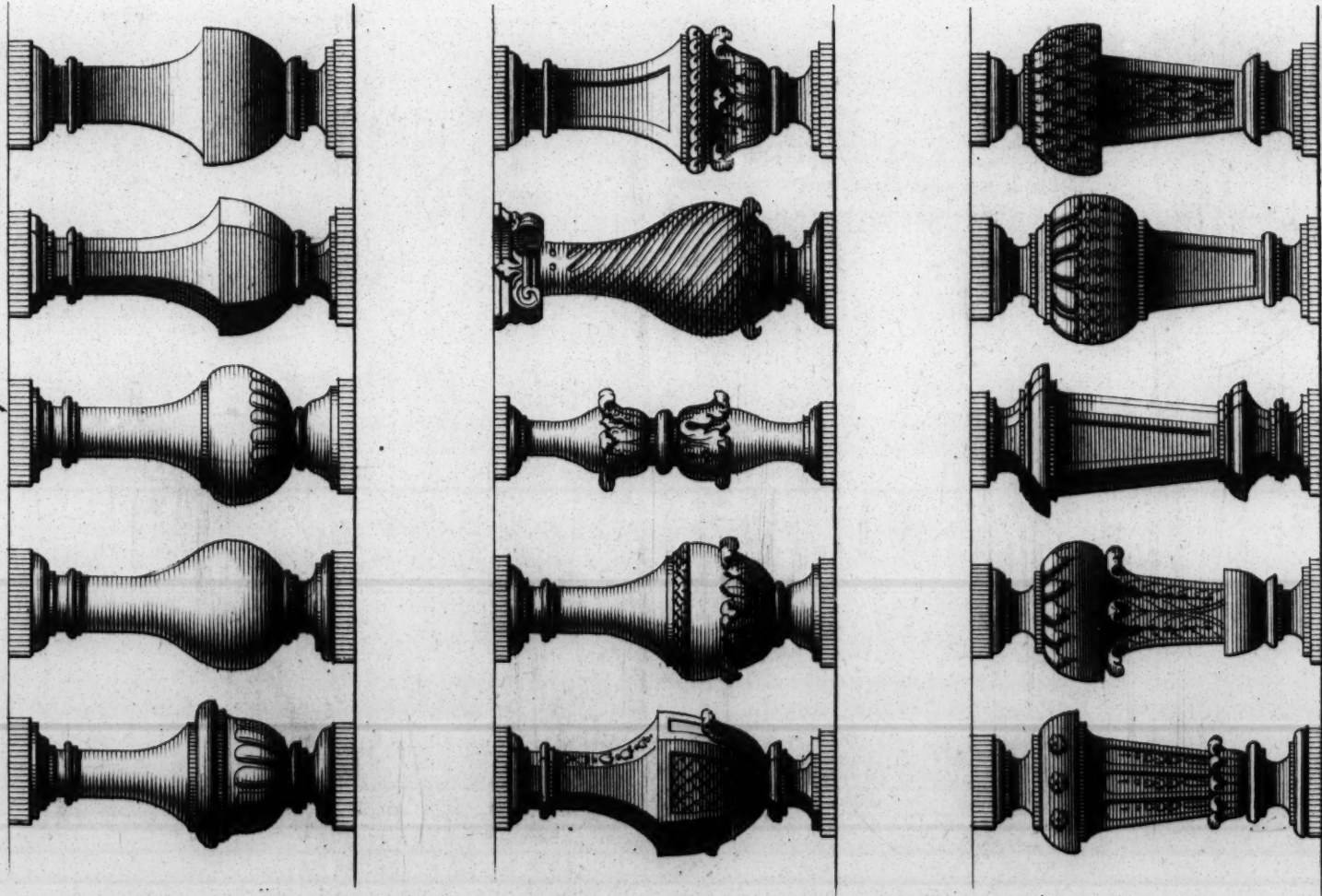


Italian. Mouldings for Doors, Windows, &c. and the manner of Framing them.

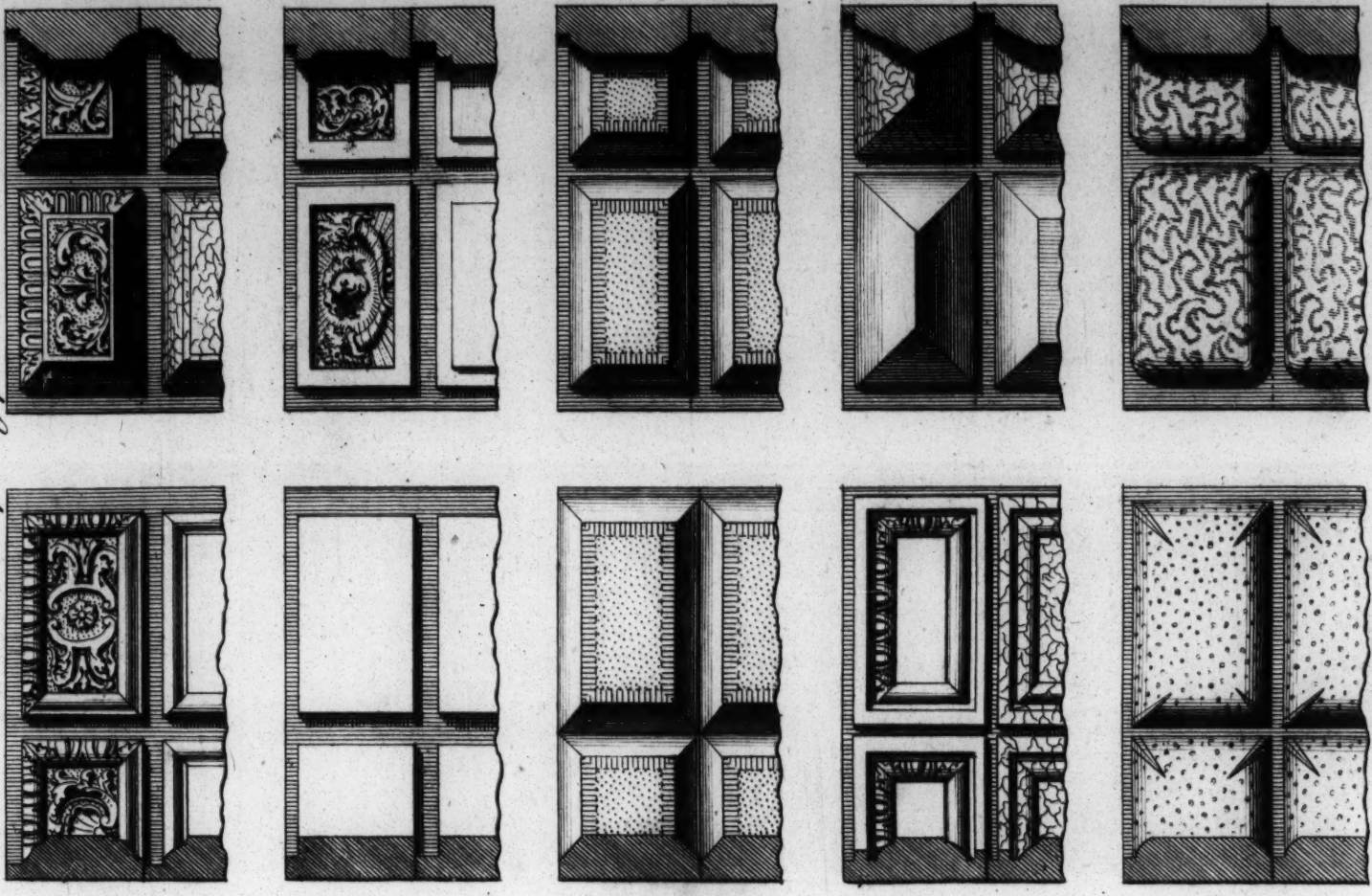




Ballisters of divers kinds.

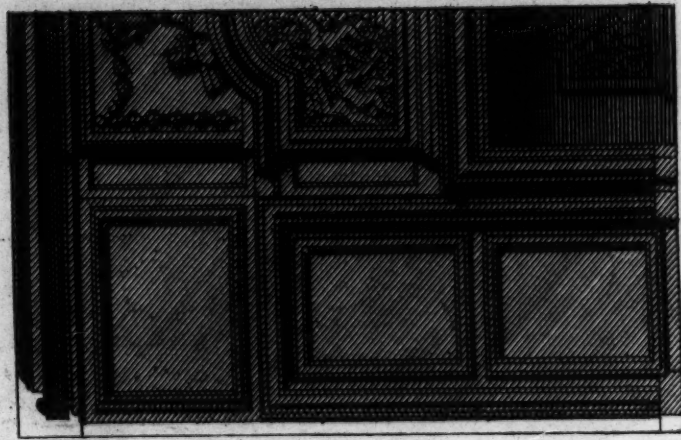
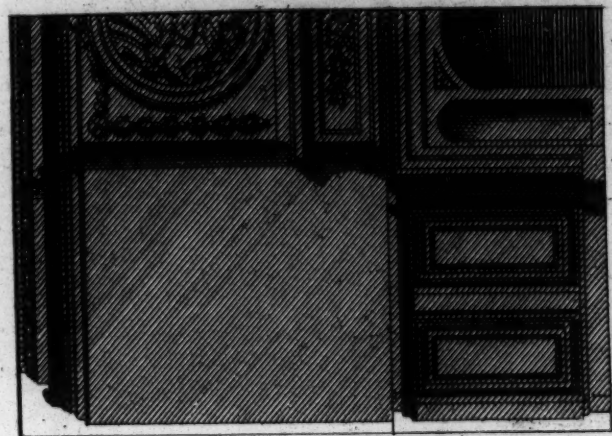
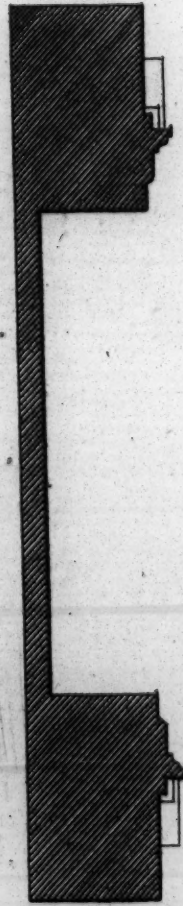


Rusticks of different sorts.





Chimney-pieces of different Sorts.





Four Grand Designs of Chimney-pieces.

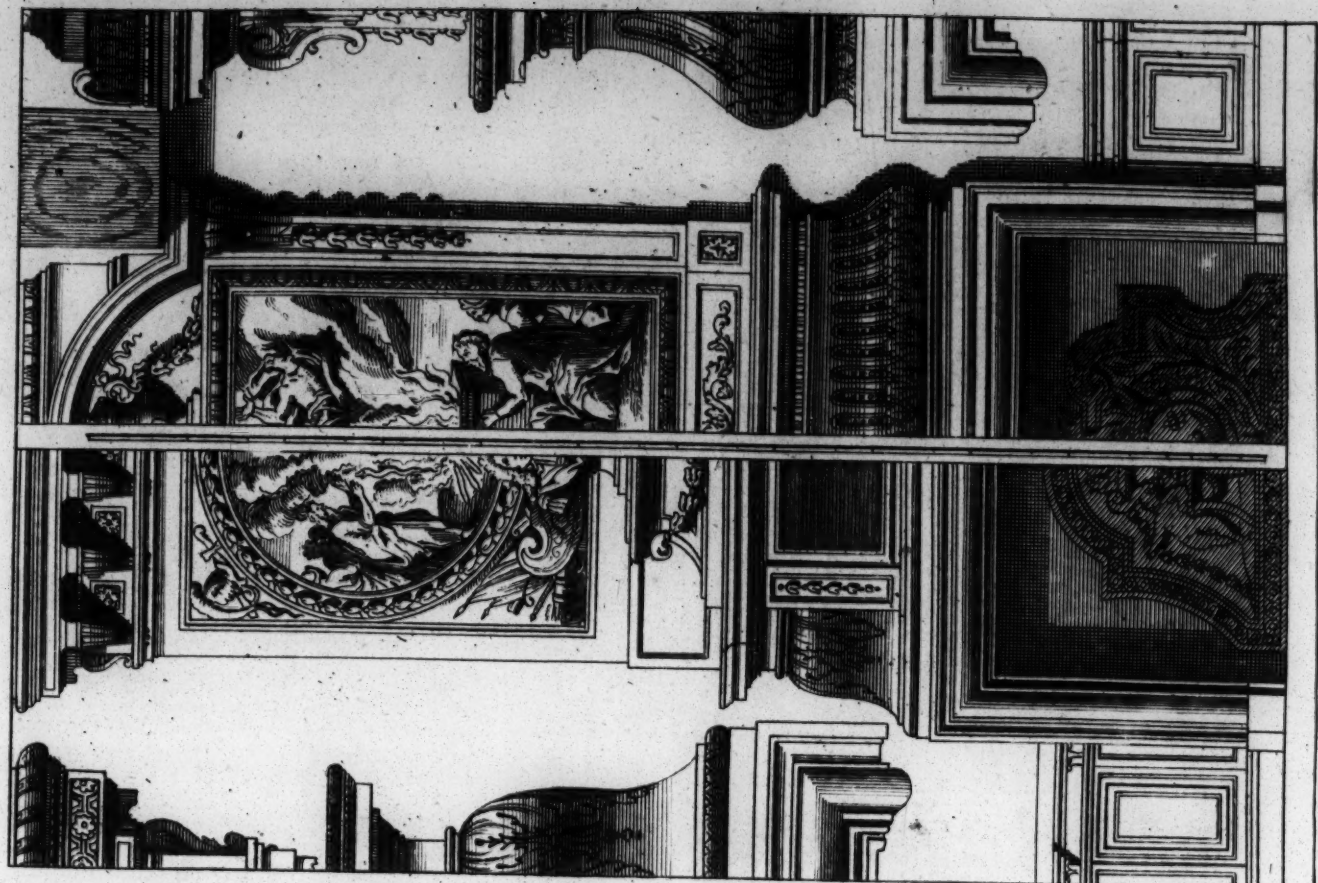
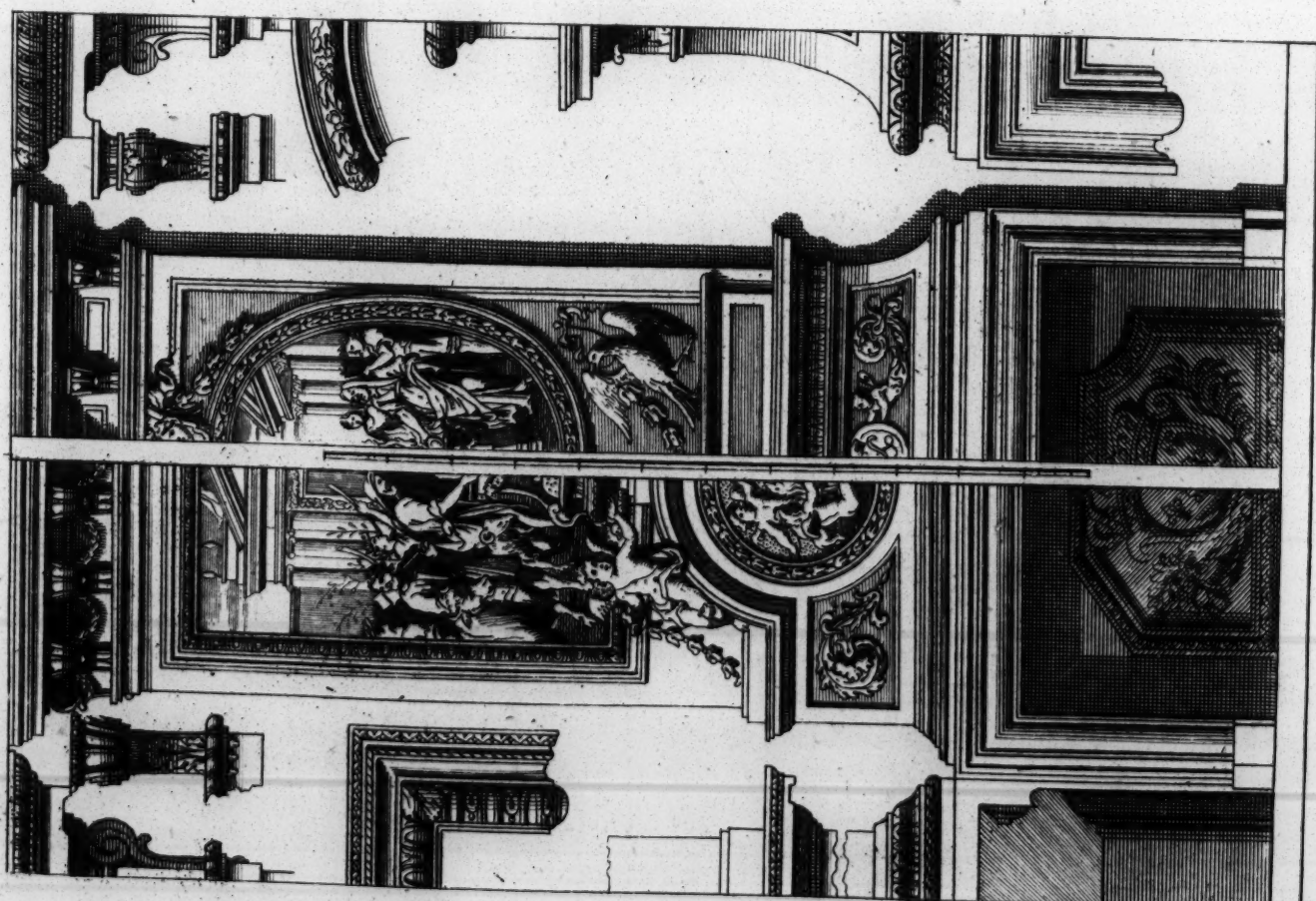
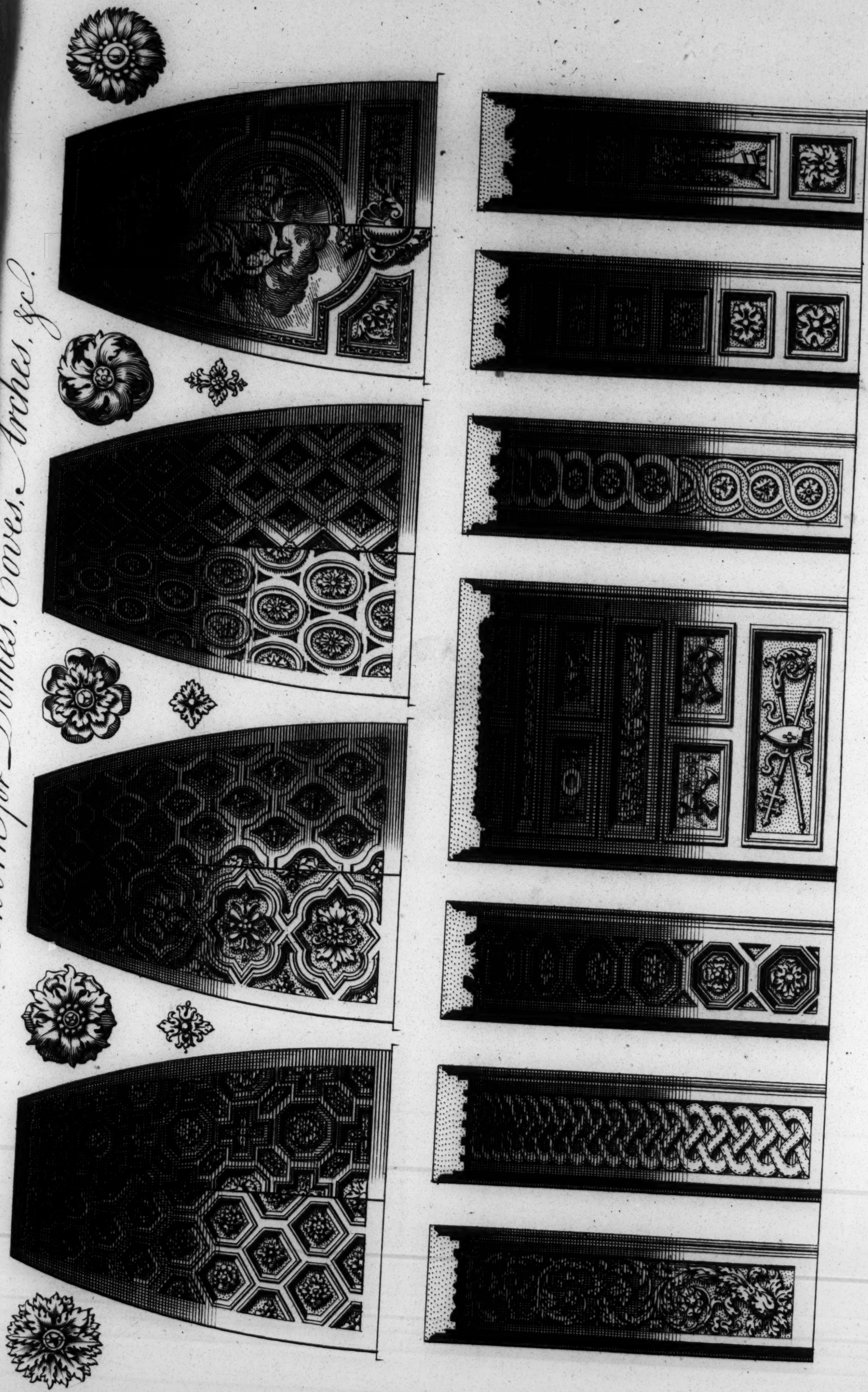




Photo 25
Museum of Natural History, London, England

Mosaic-work for Domes, Coves, Arches, &c.





Dr. L. i. P. P. Graham Taylor

Three Sections of Piers in the Italian Taste.

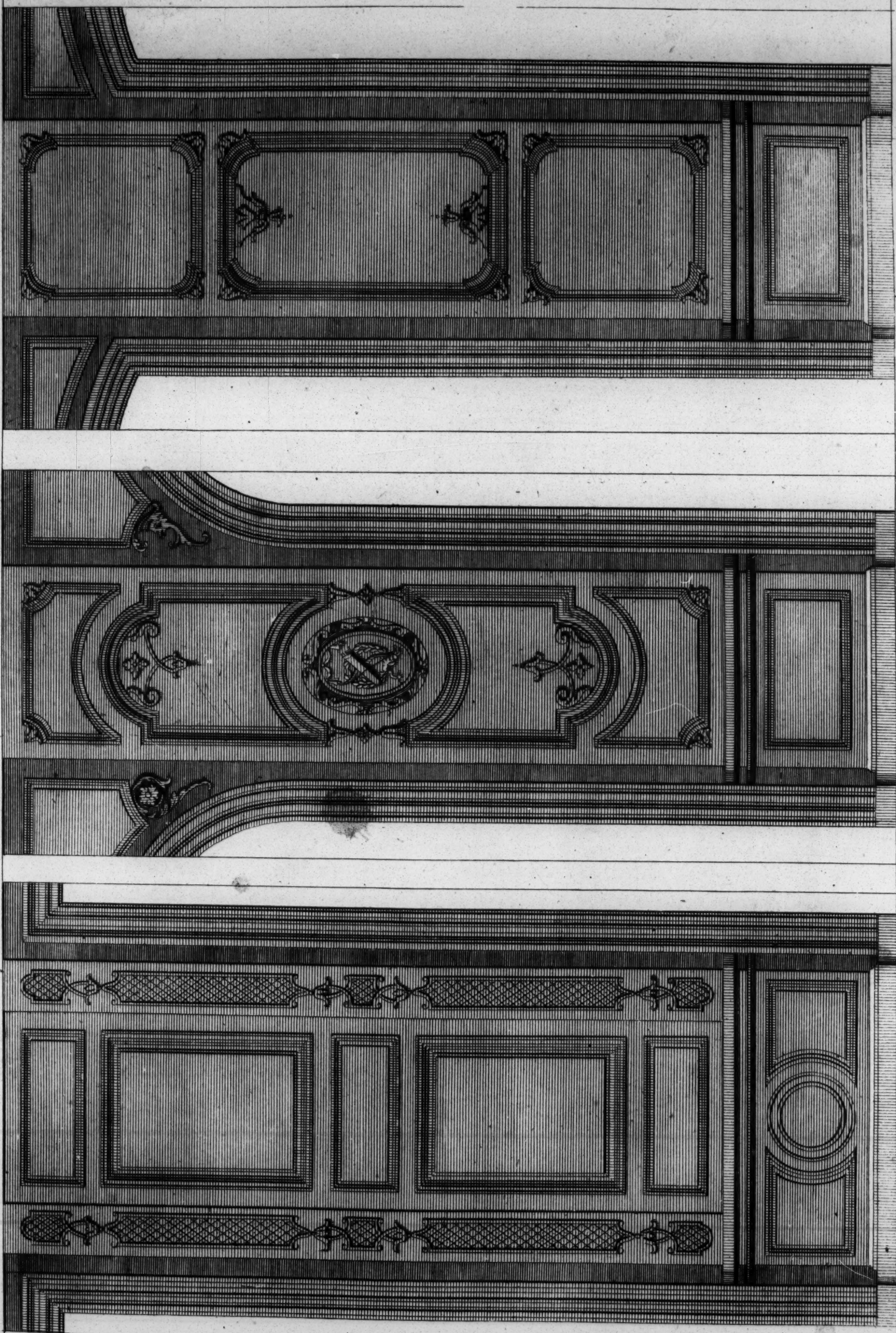
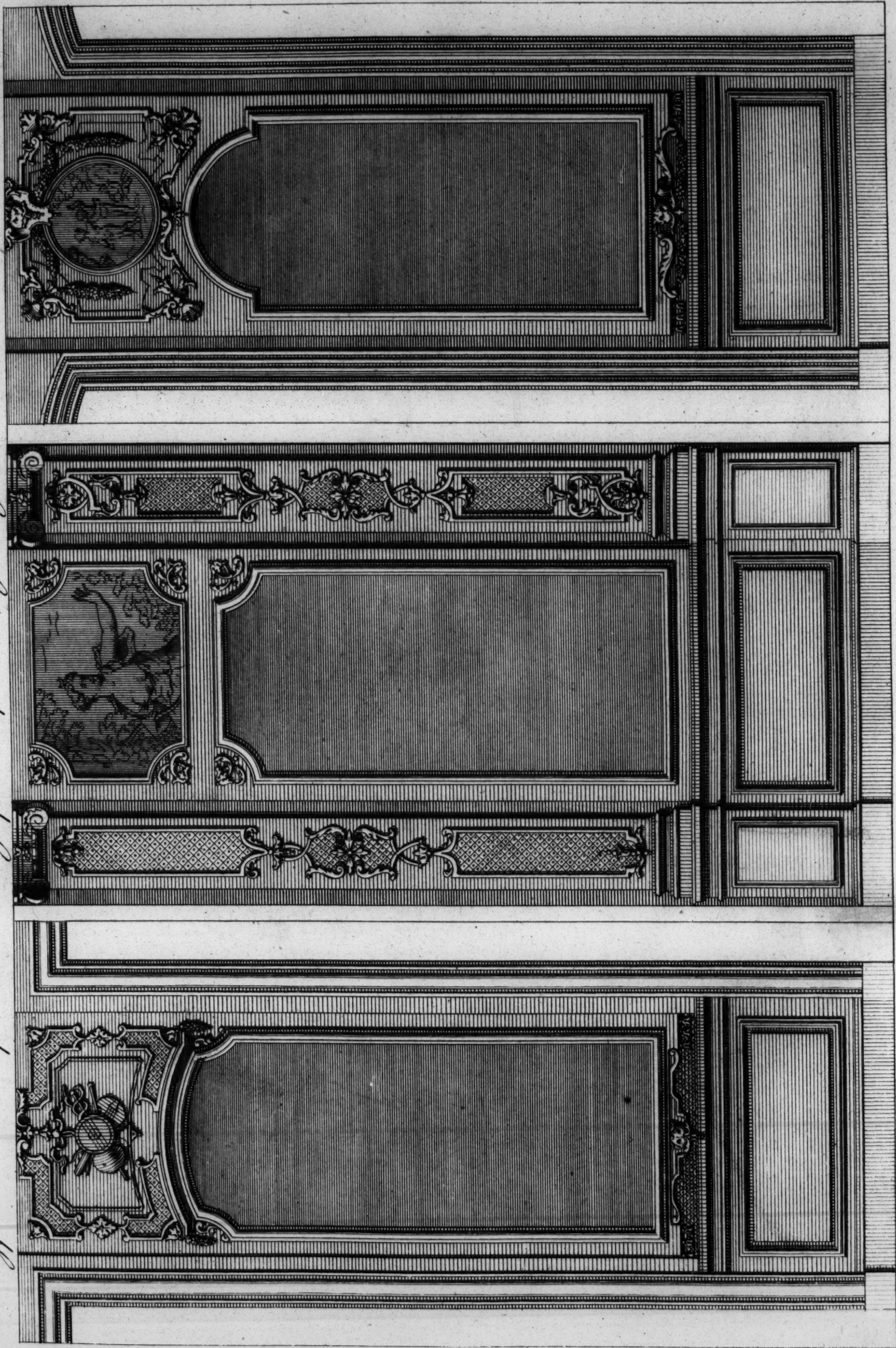


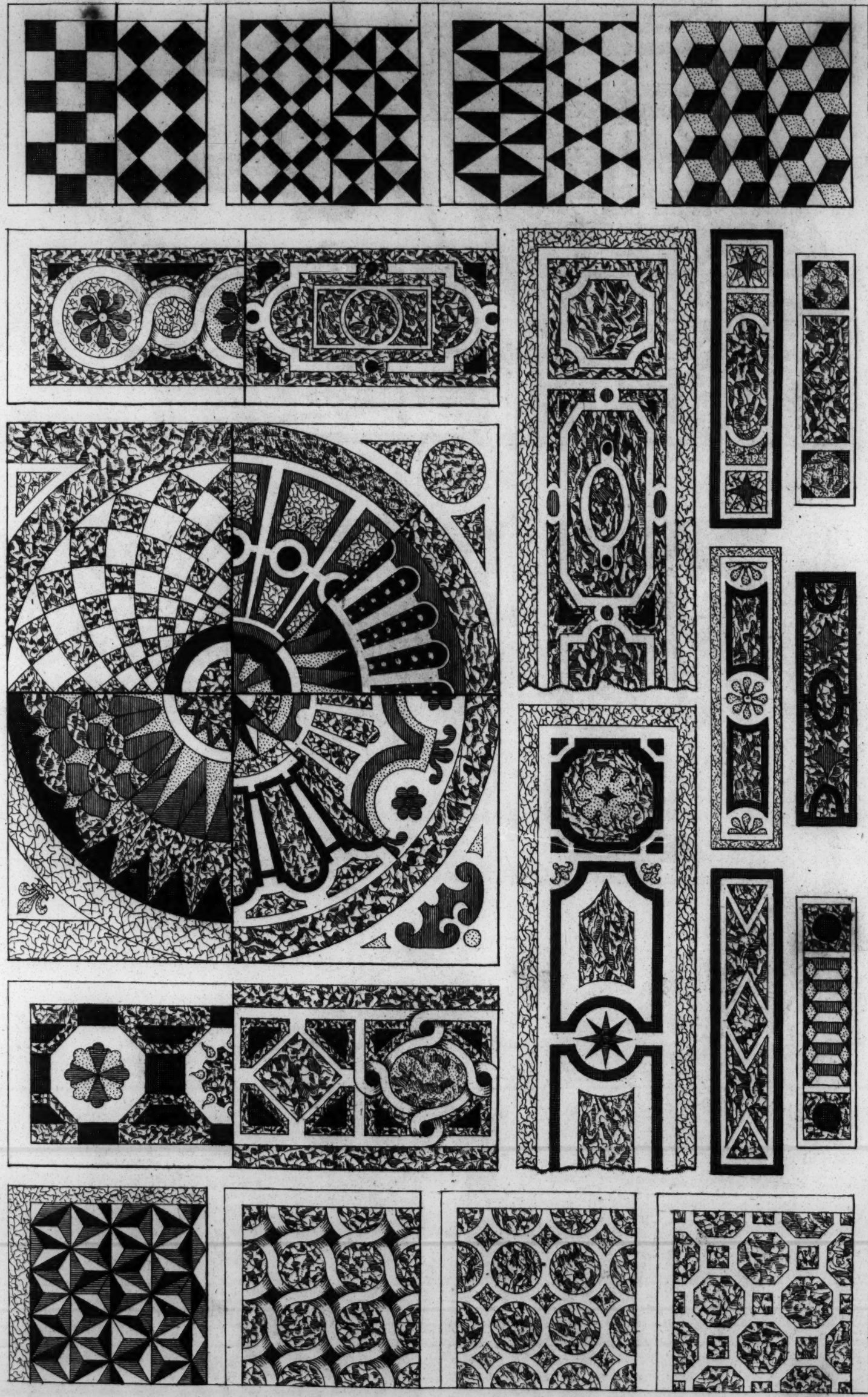


Plate 27 Three different kinds of Finishing-pieces for Dressing Rooms, in the Italian Taste.



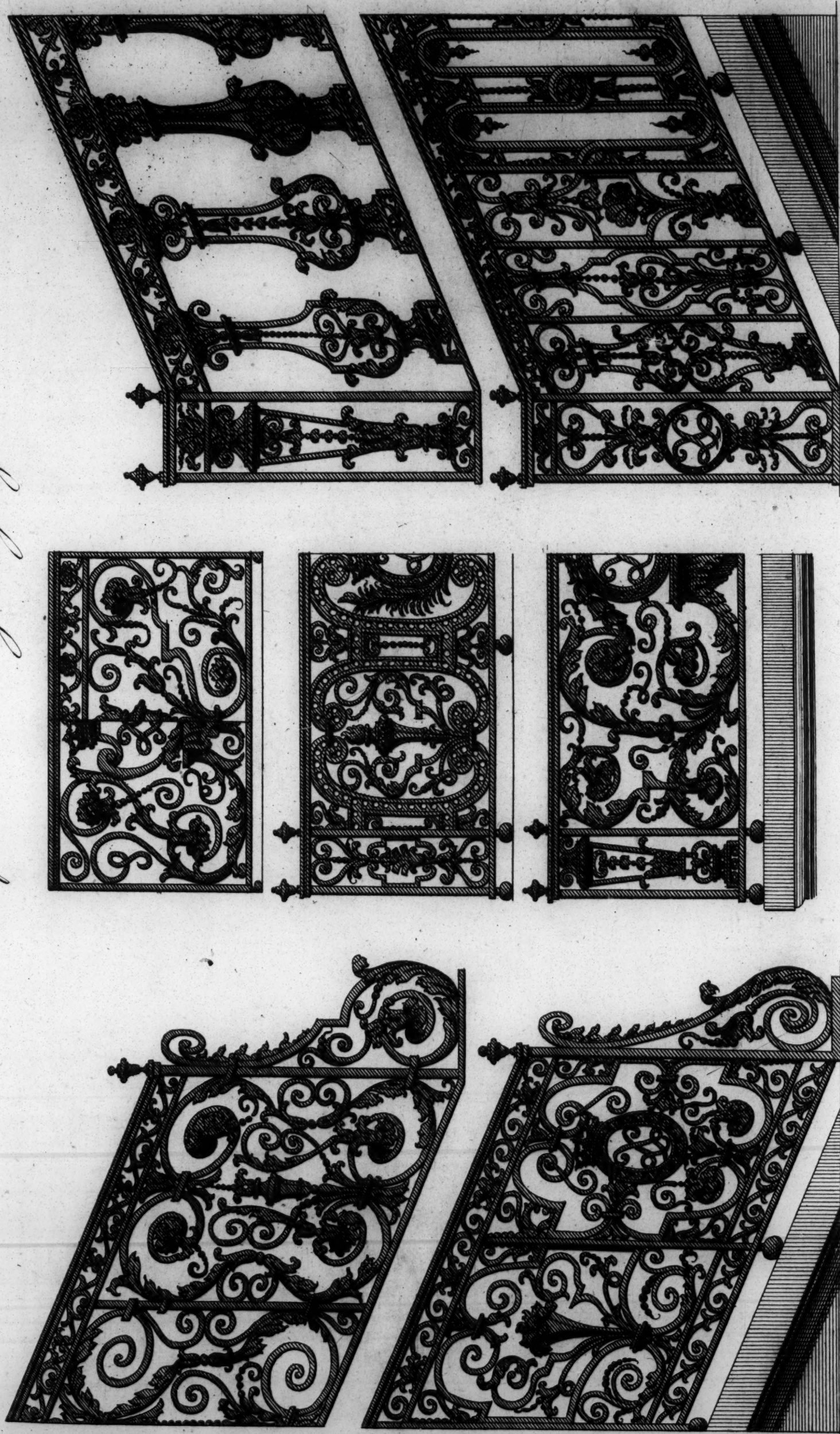


Several Designs of Marack & Tesselated Pavements for Floors, &c.



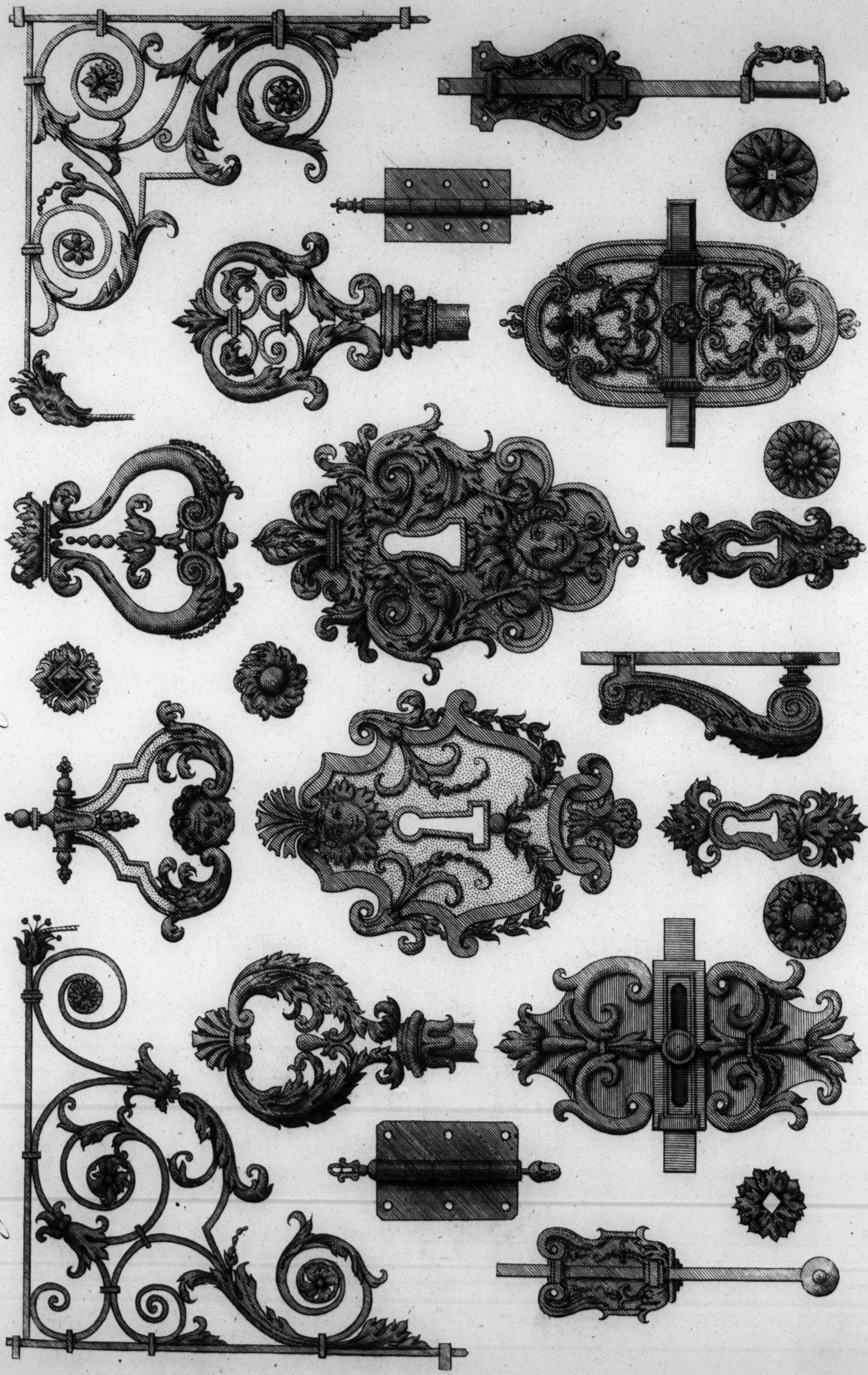


Iron-work for Staircases, Galleries, &c.





Brass Furniture for Doors, &c. Brackets for various purposes.



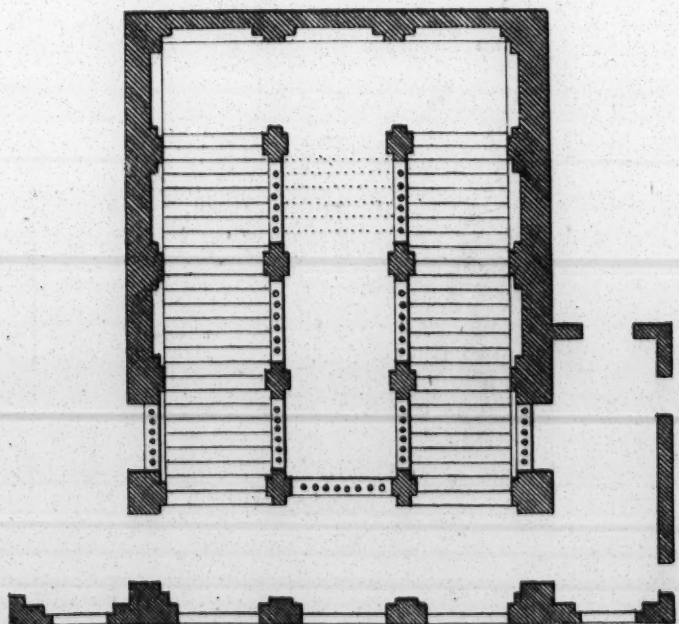
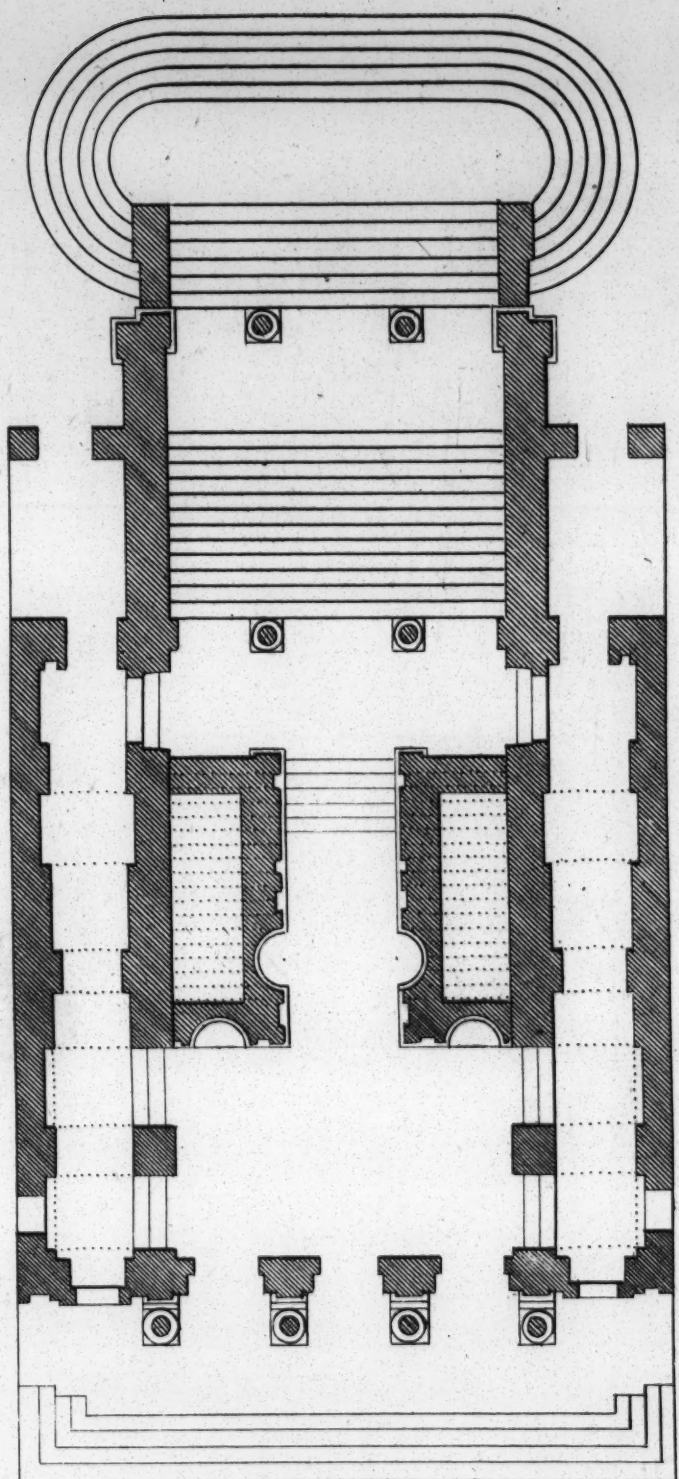
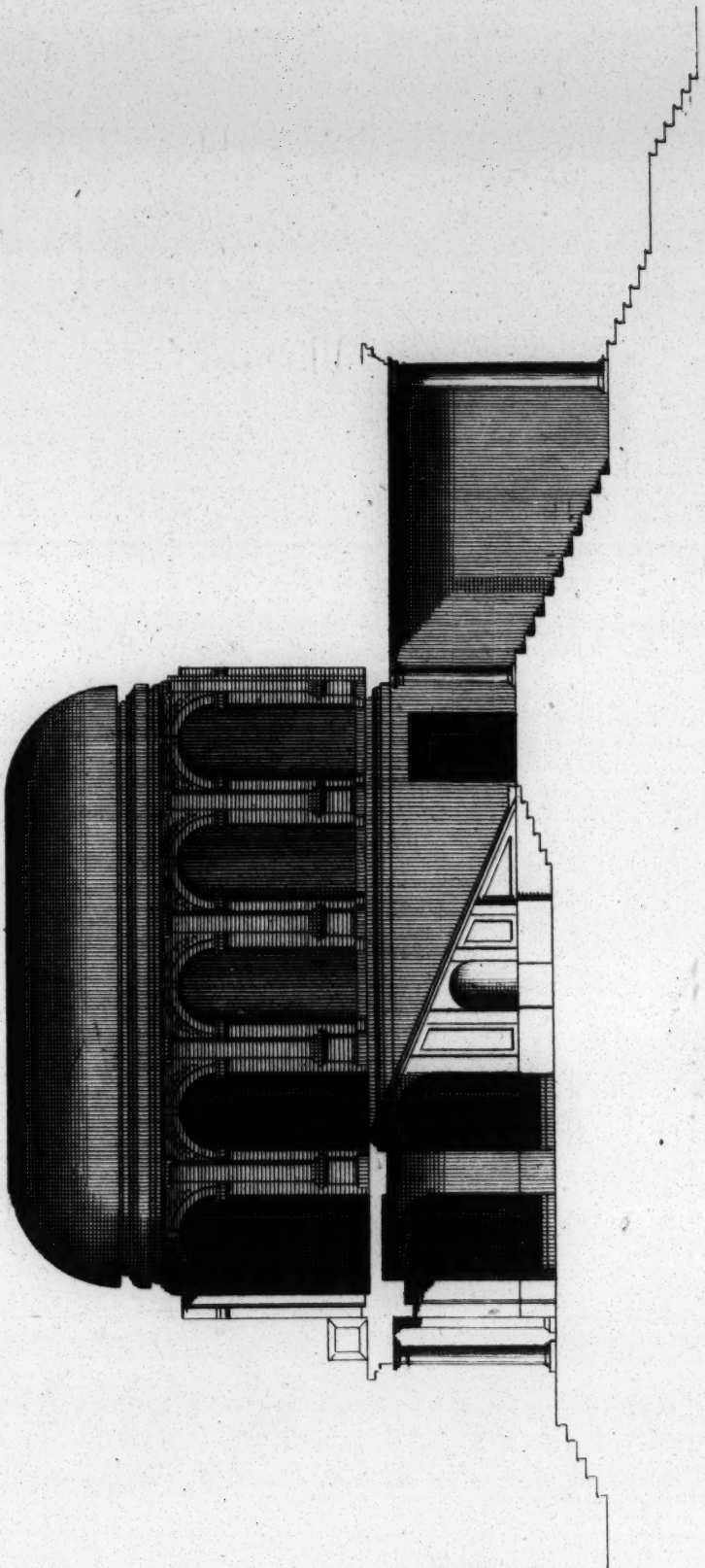
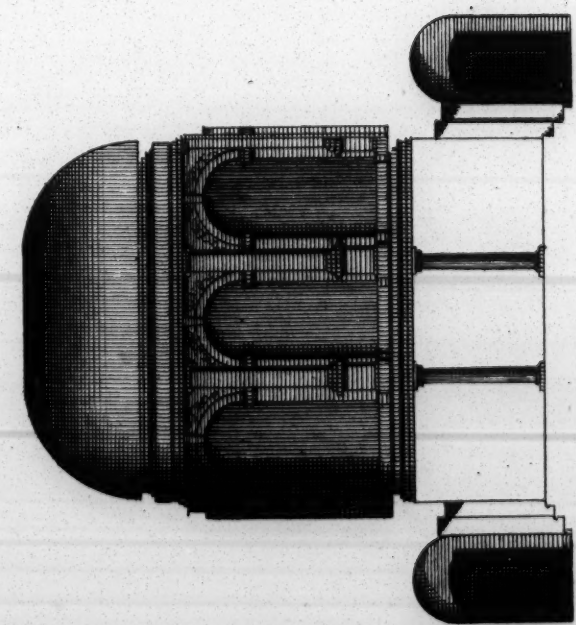


Section of a Summer-house, in the Grotesque Taste.



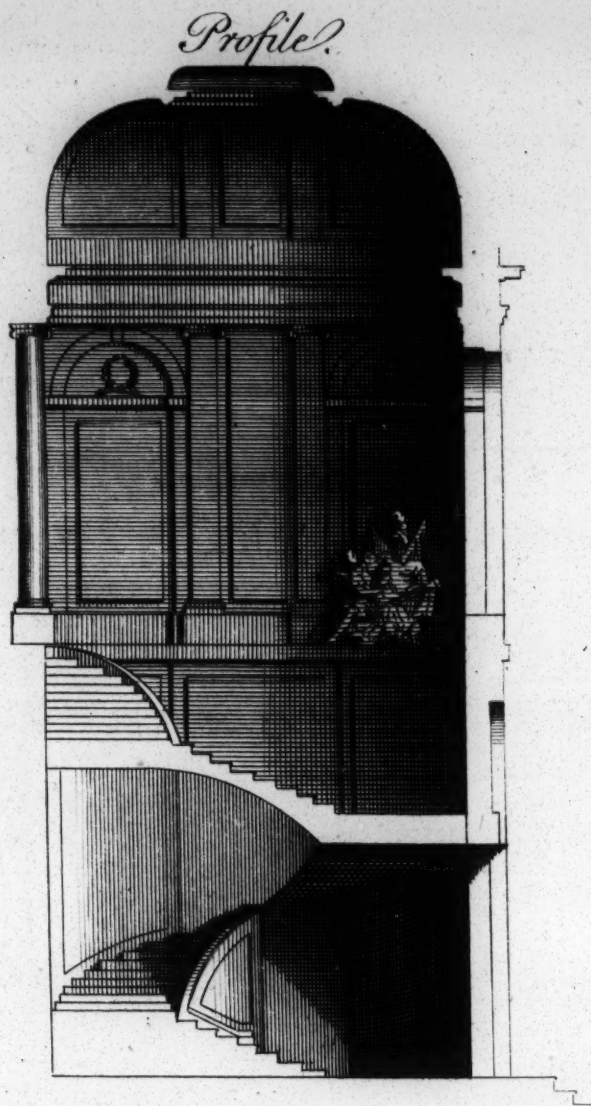
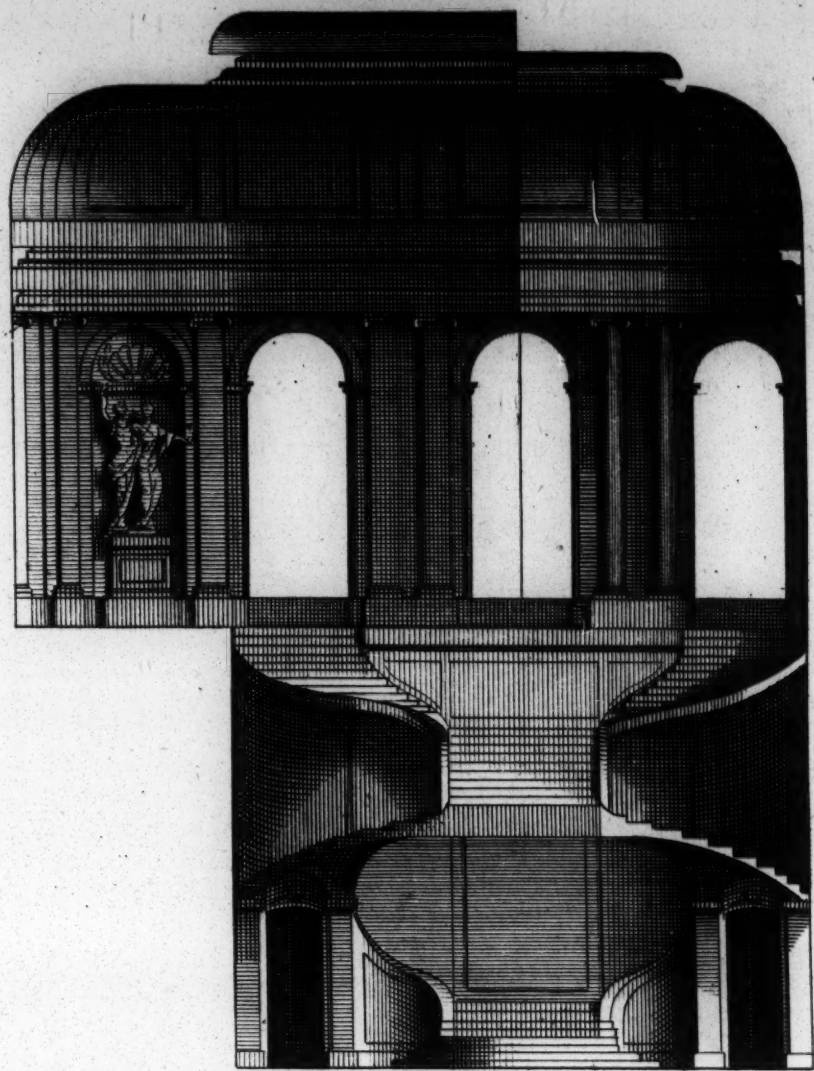


Temple for a Garden, or Park.

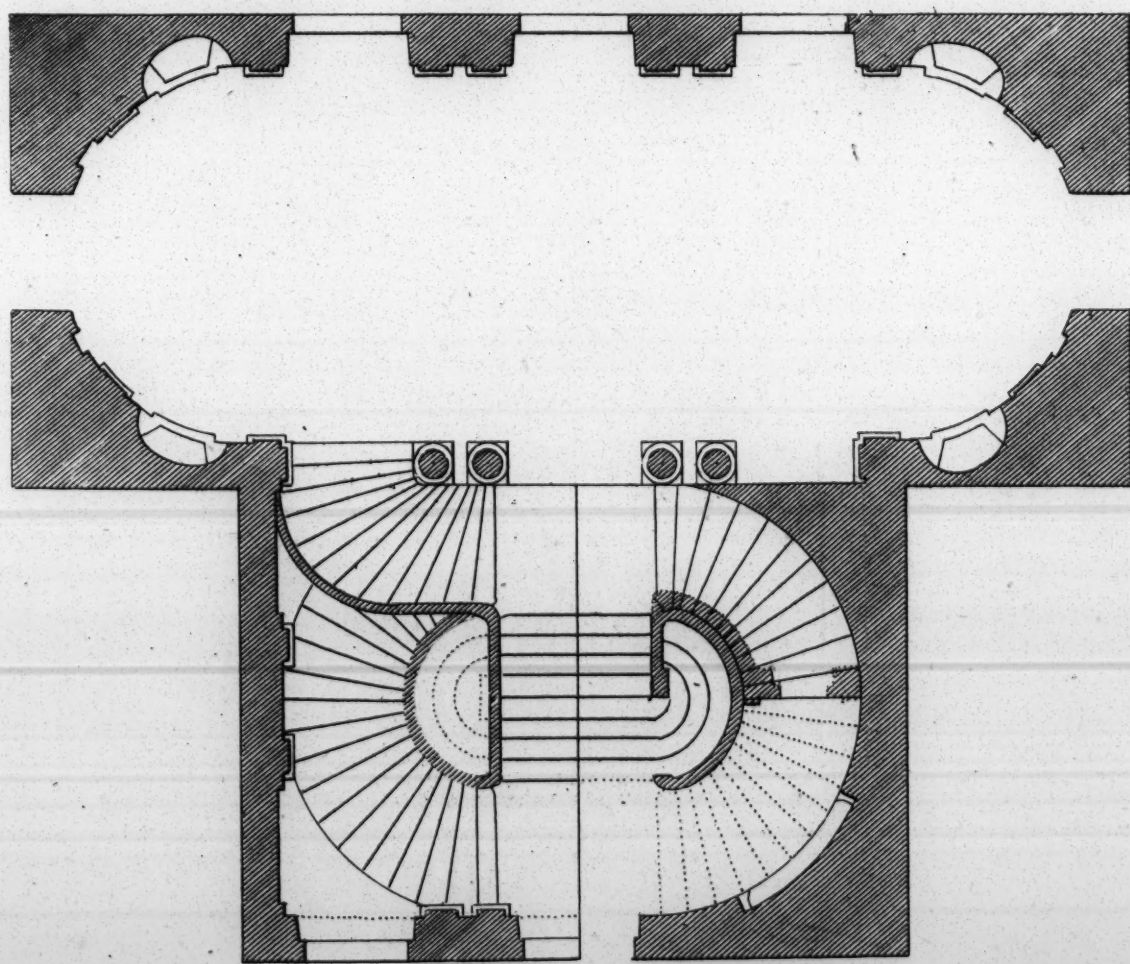




Pla. 34. *Plan & Section, of a Grand Staircase, fit for Court,
 Assembly Room, or Theatre, &c.*
Elevation?

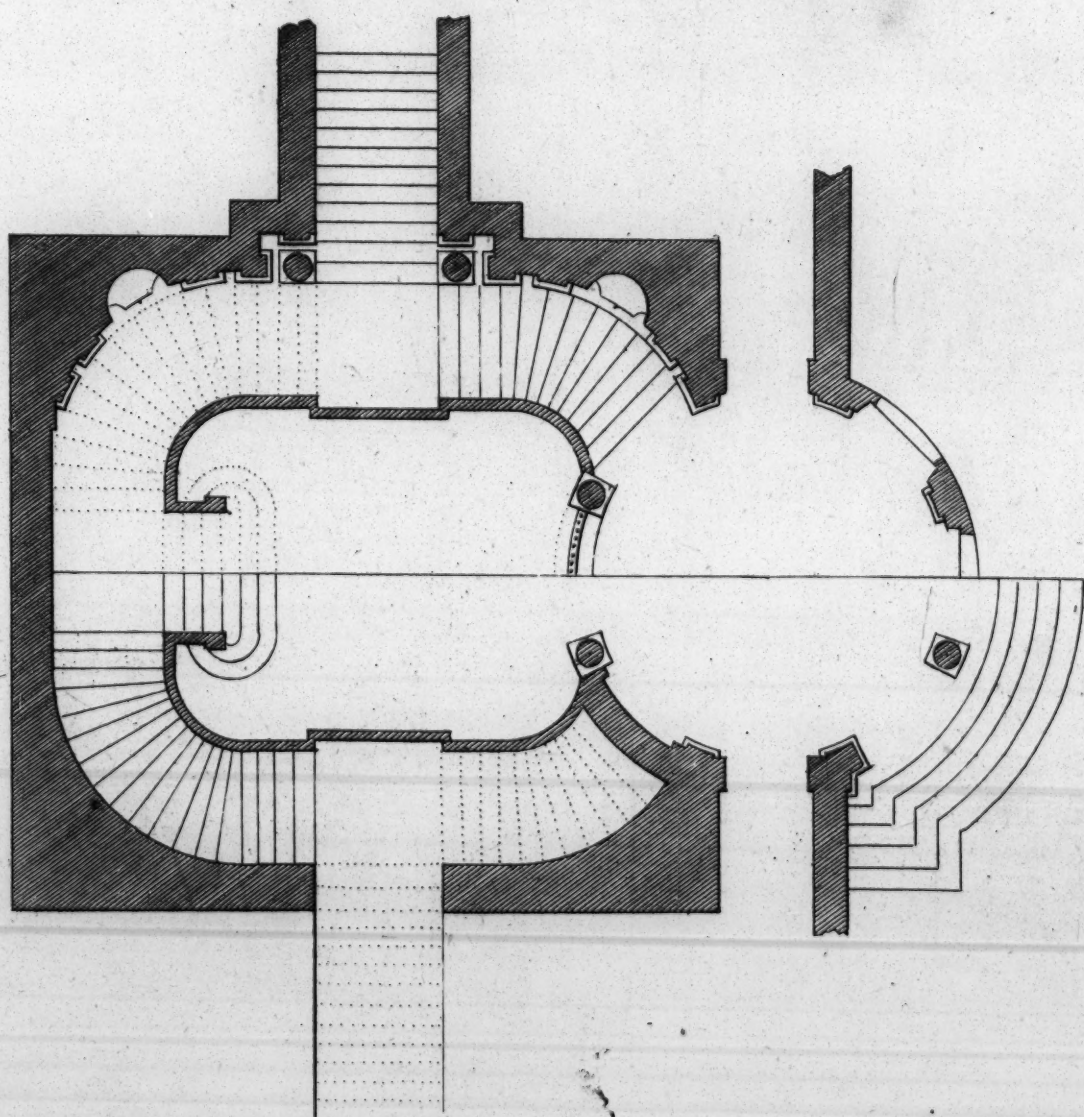
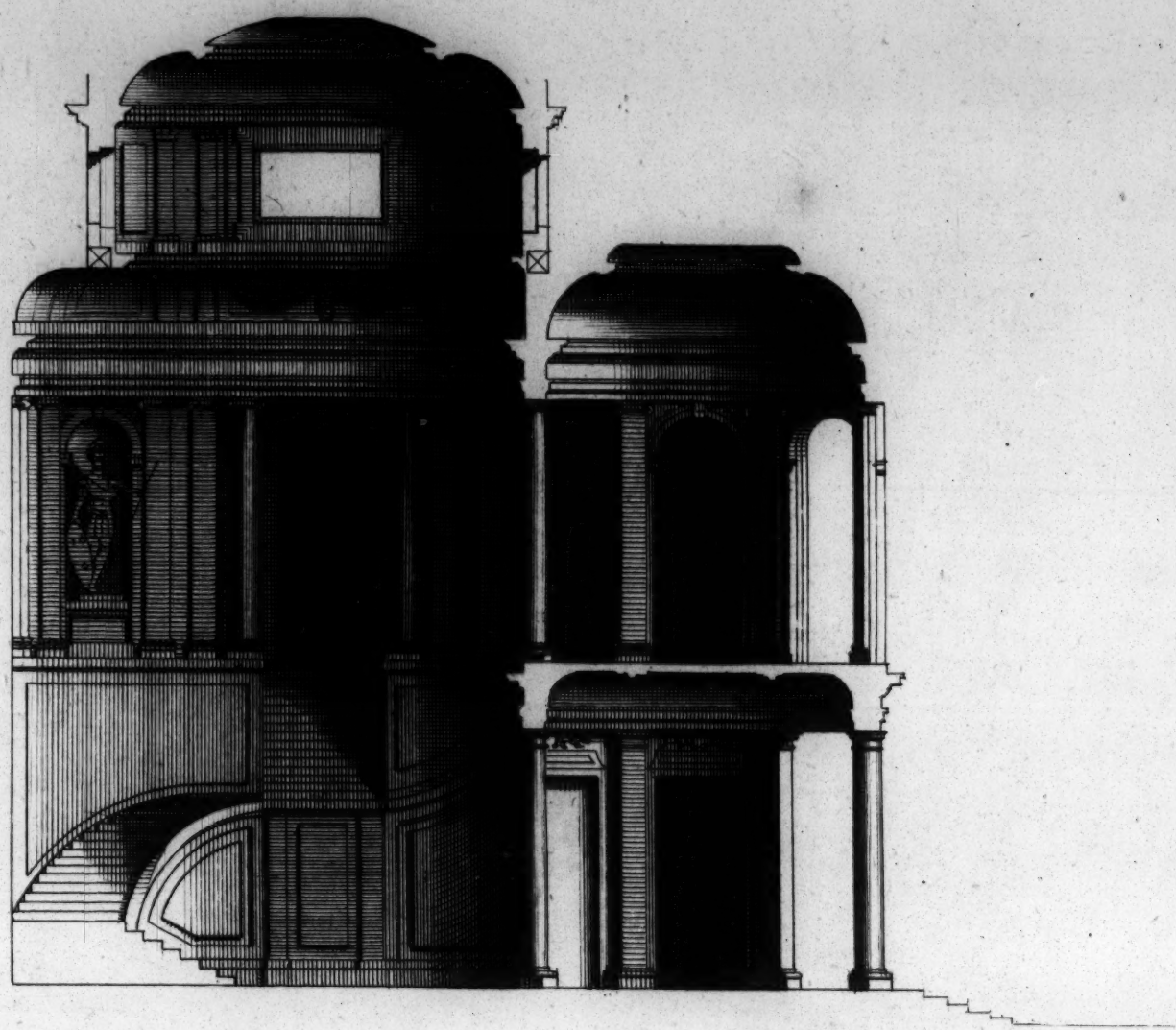


Plan.

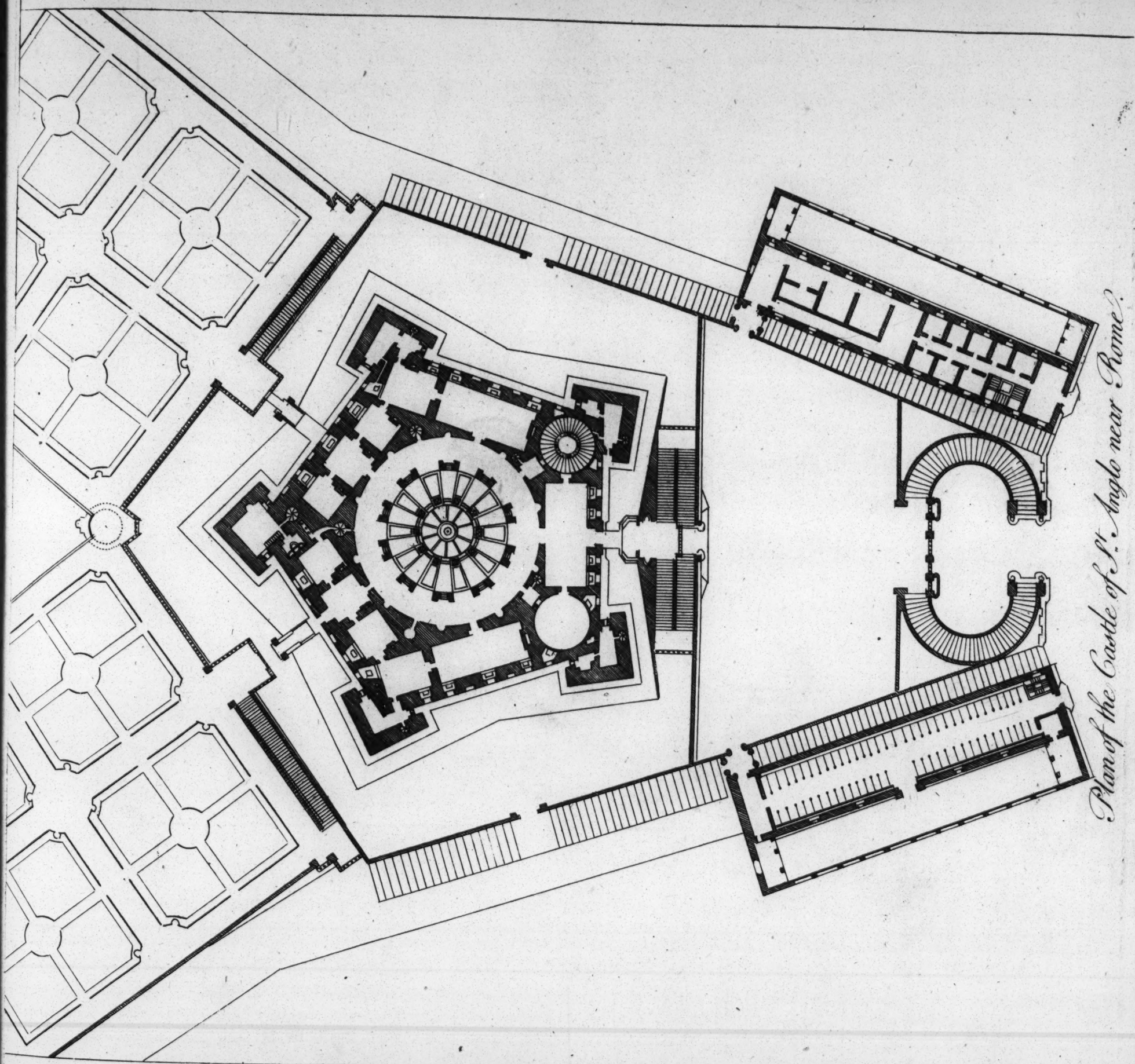




Plan & Section of a Temple.



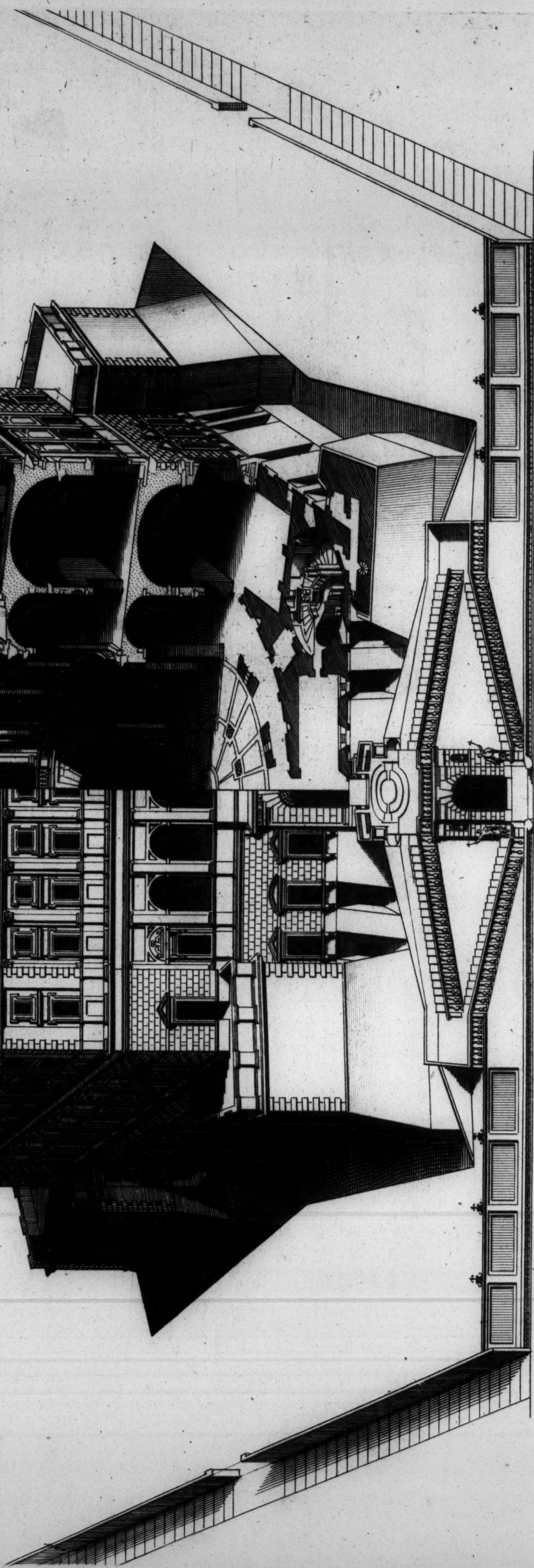




Plan of the Castle of St. Angelo near Rome.

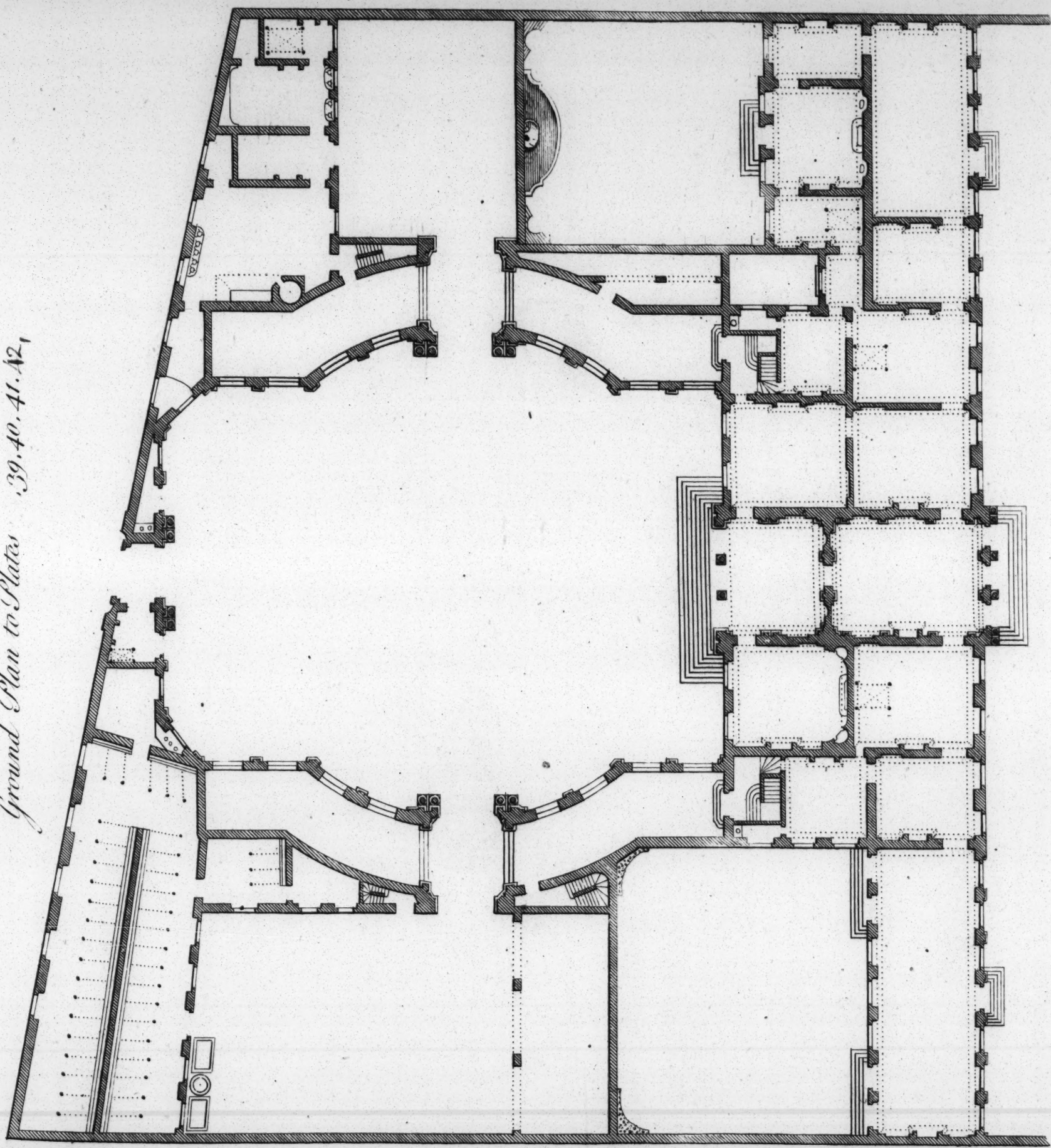


Elevation & Section of the Castle of St. Angelo.





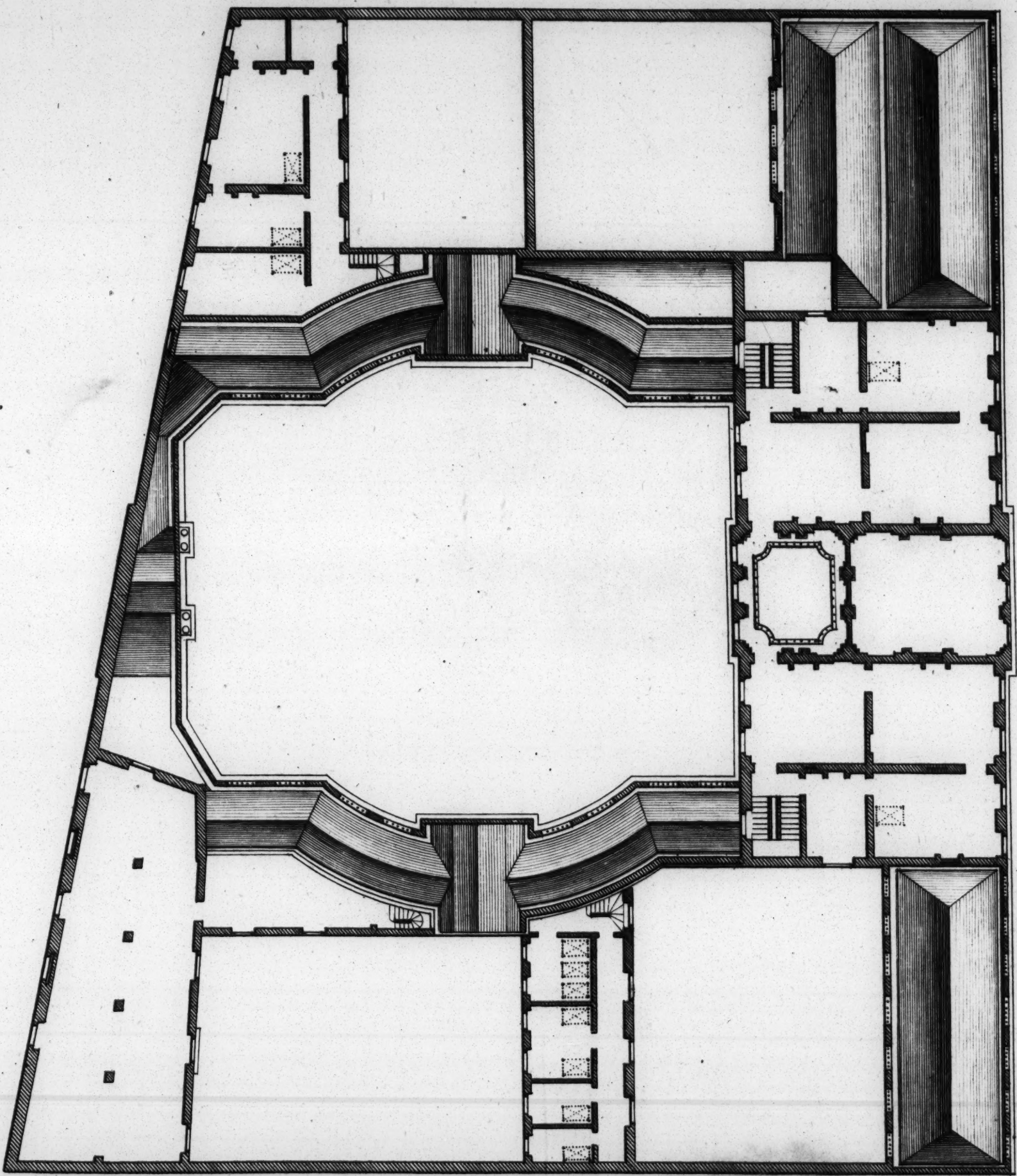
Ground Plan to Plates 39, 40, 41, 42,

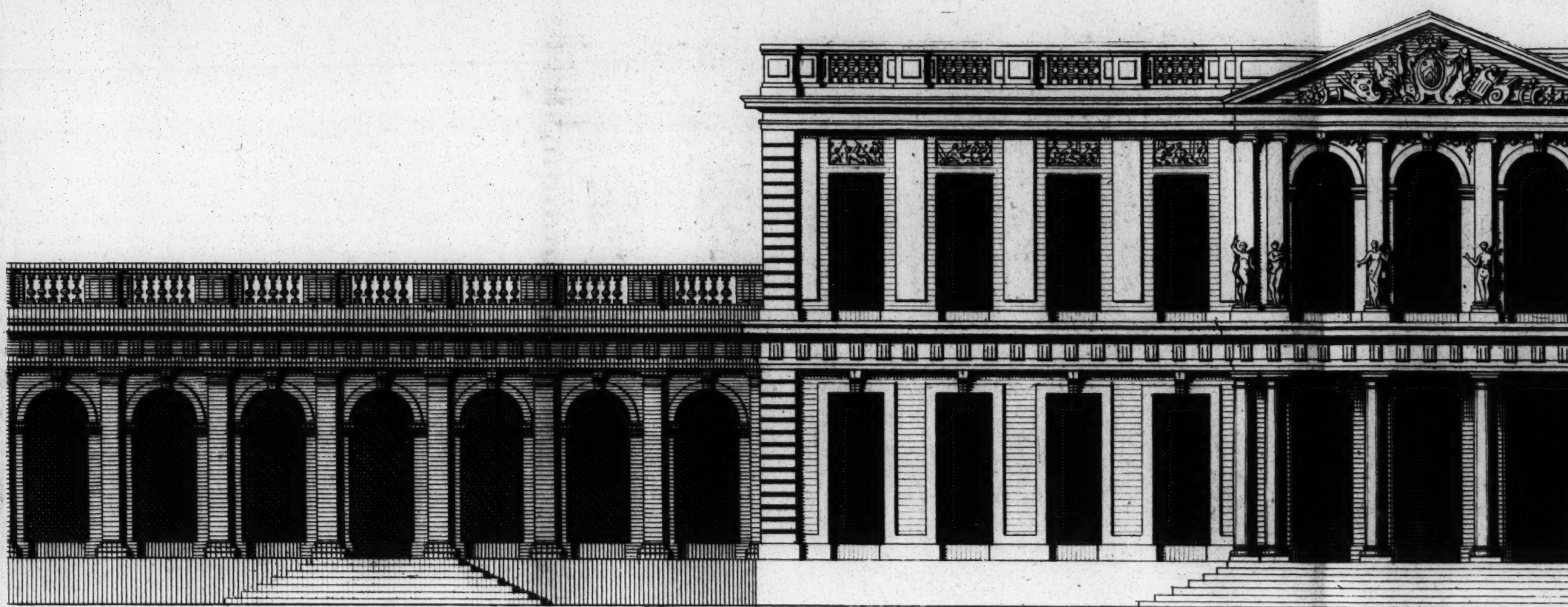




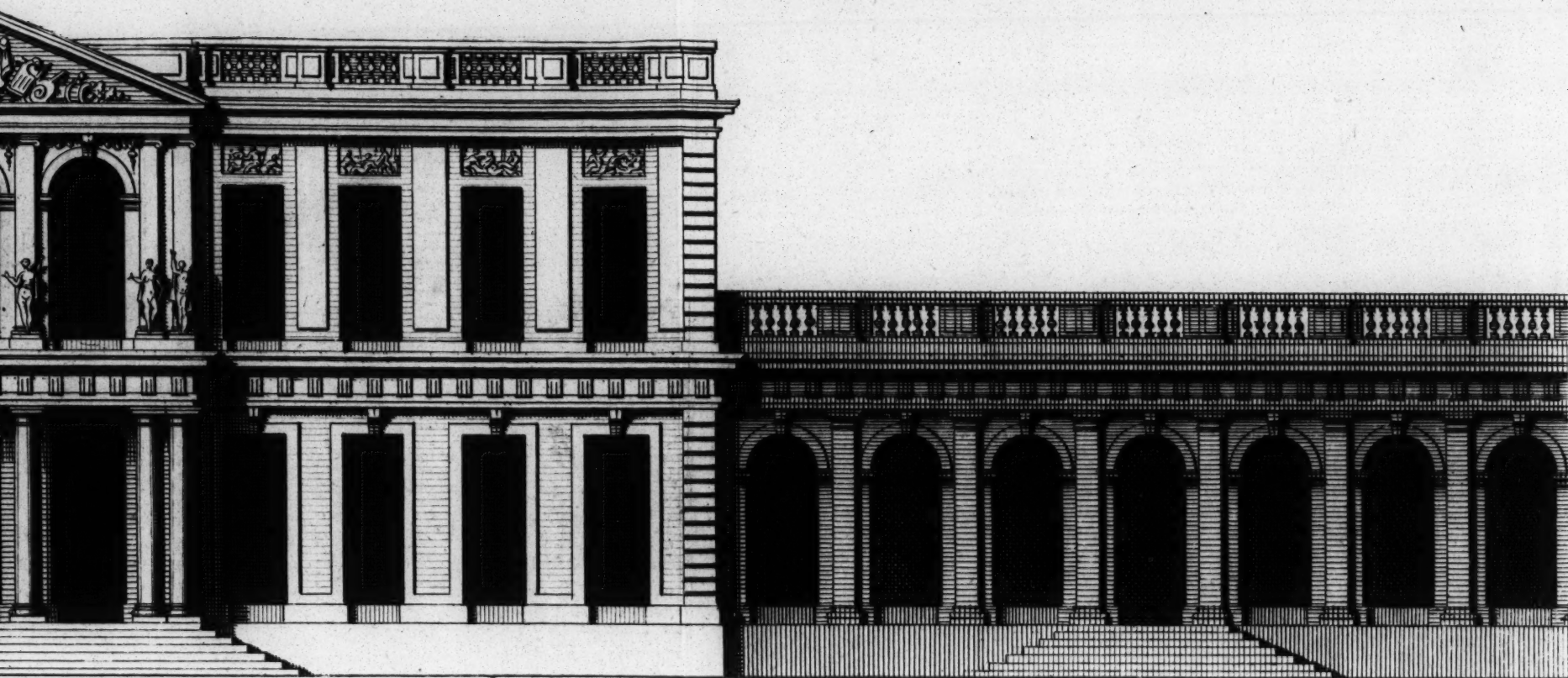
One pair of Hair Plan?

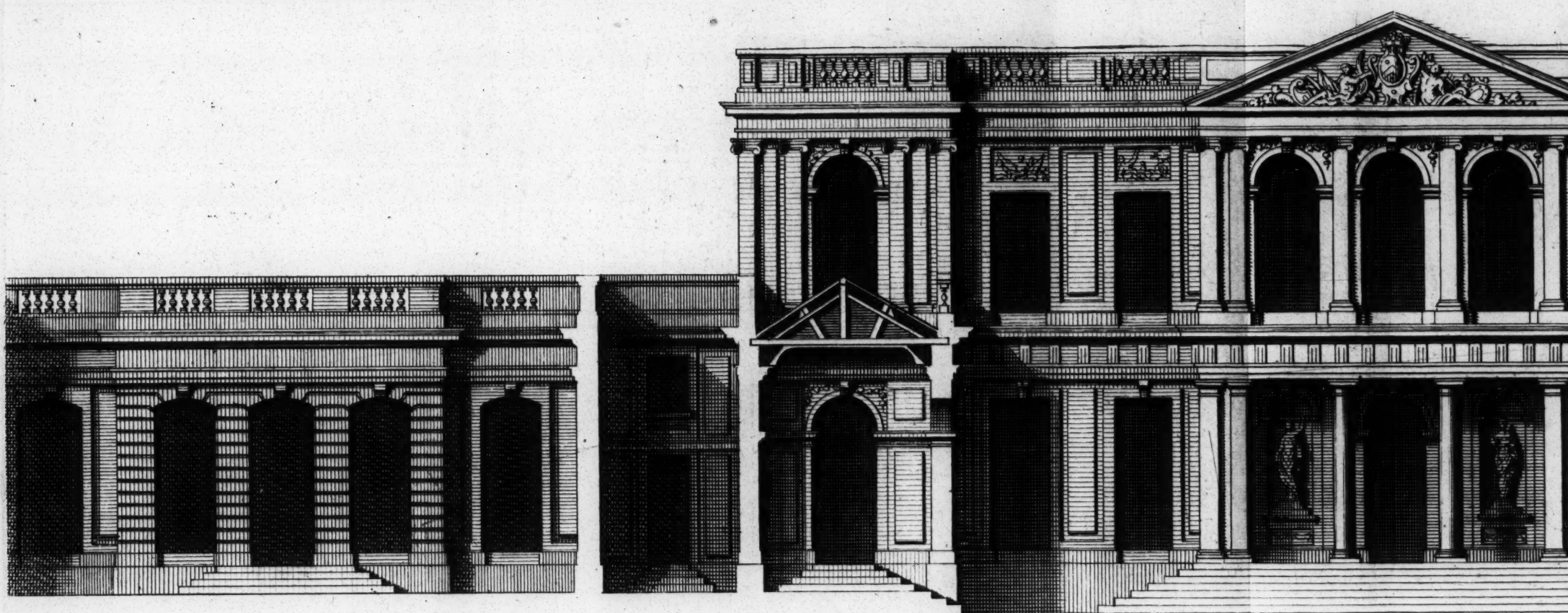
One pair of stairs Plan.



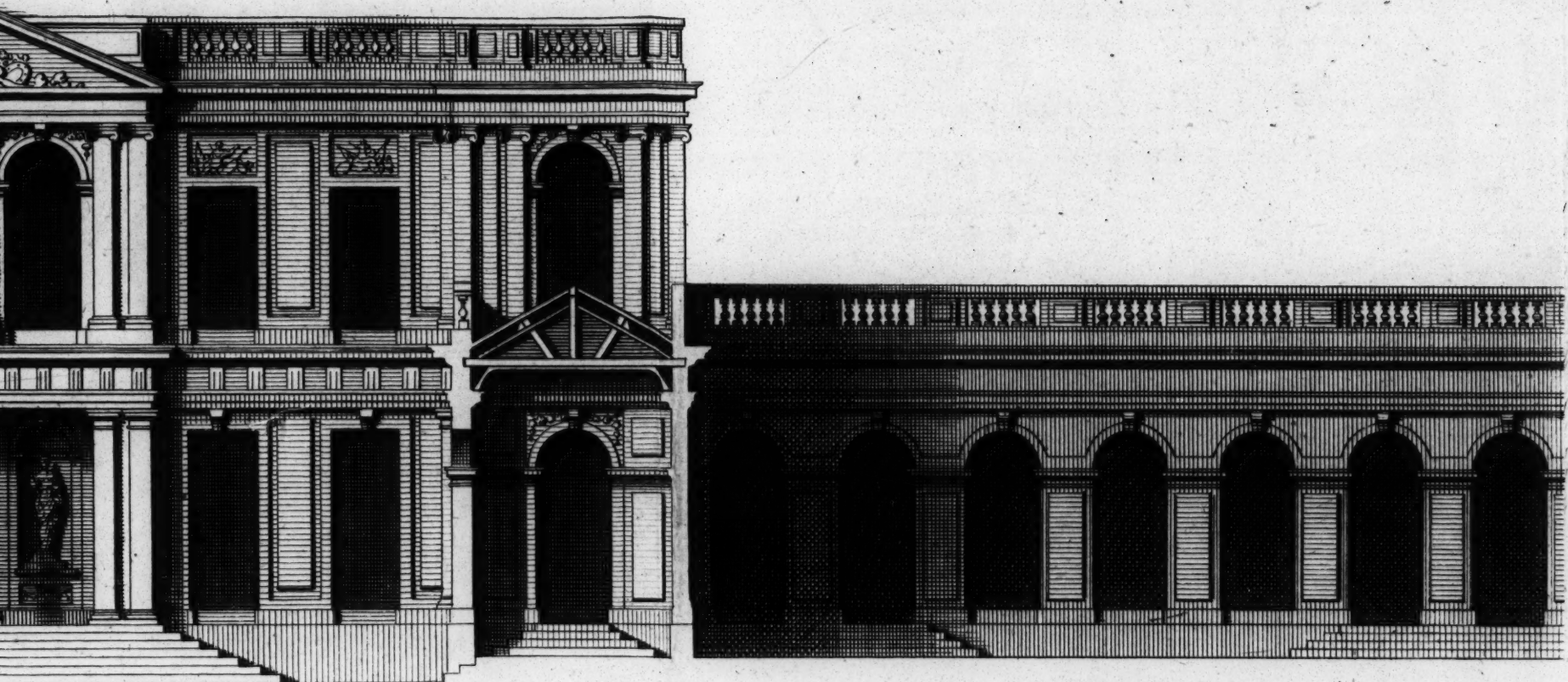


Front of Plate 38.



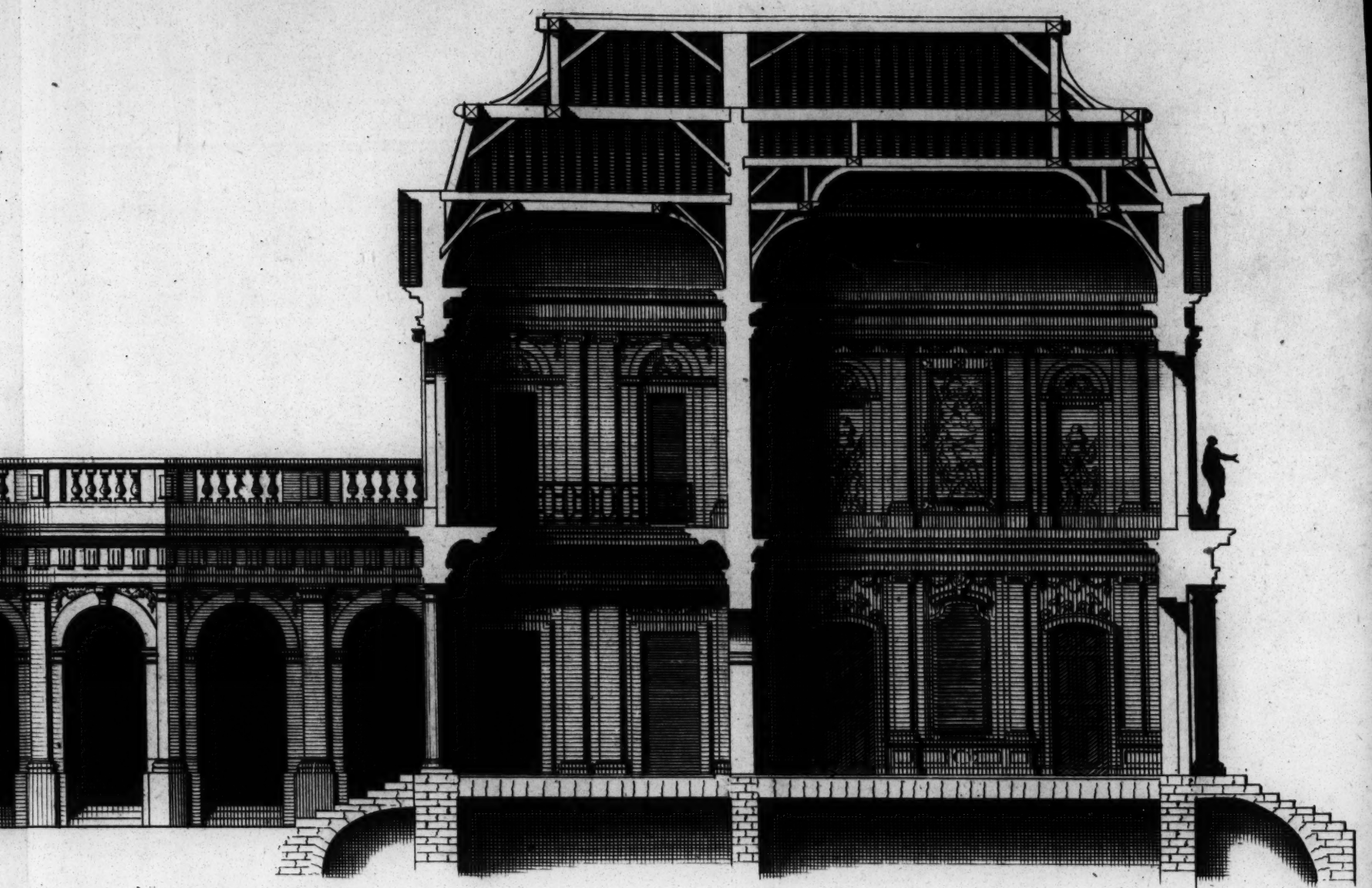


Court.

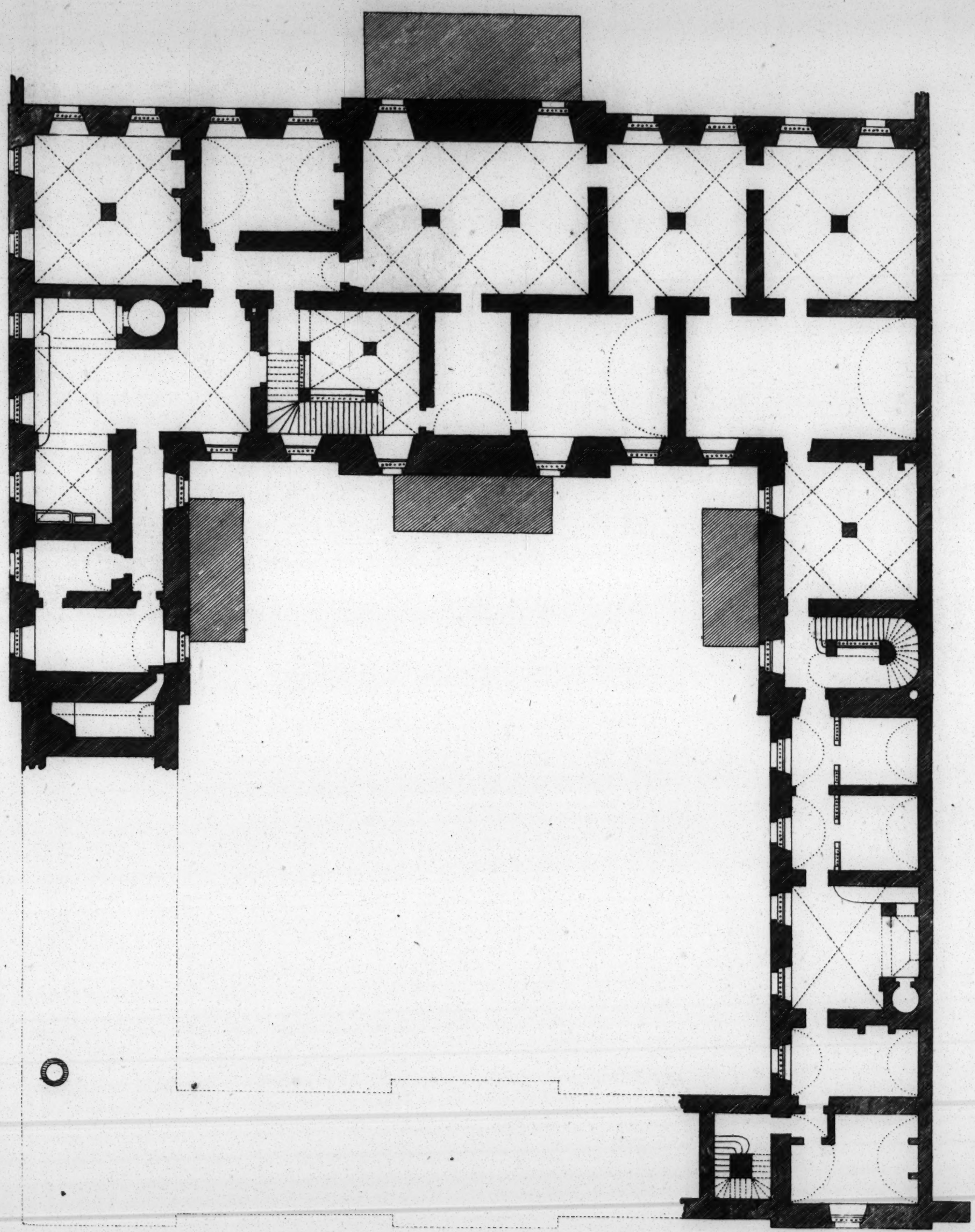




of the Internal Court.



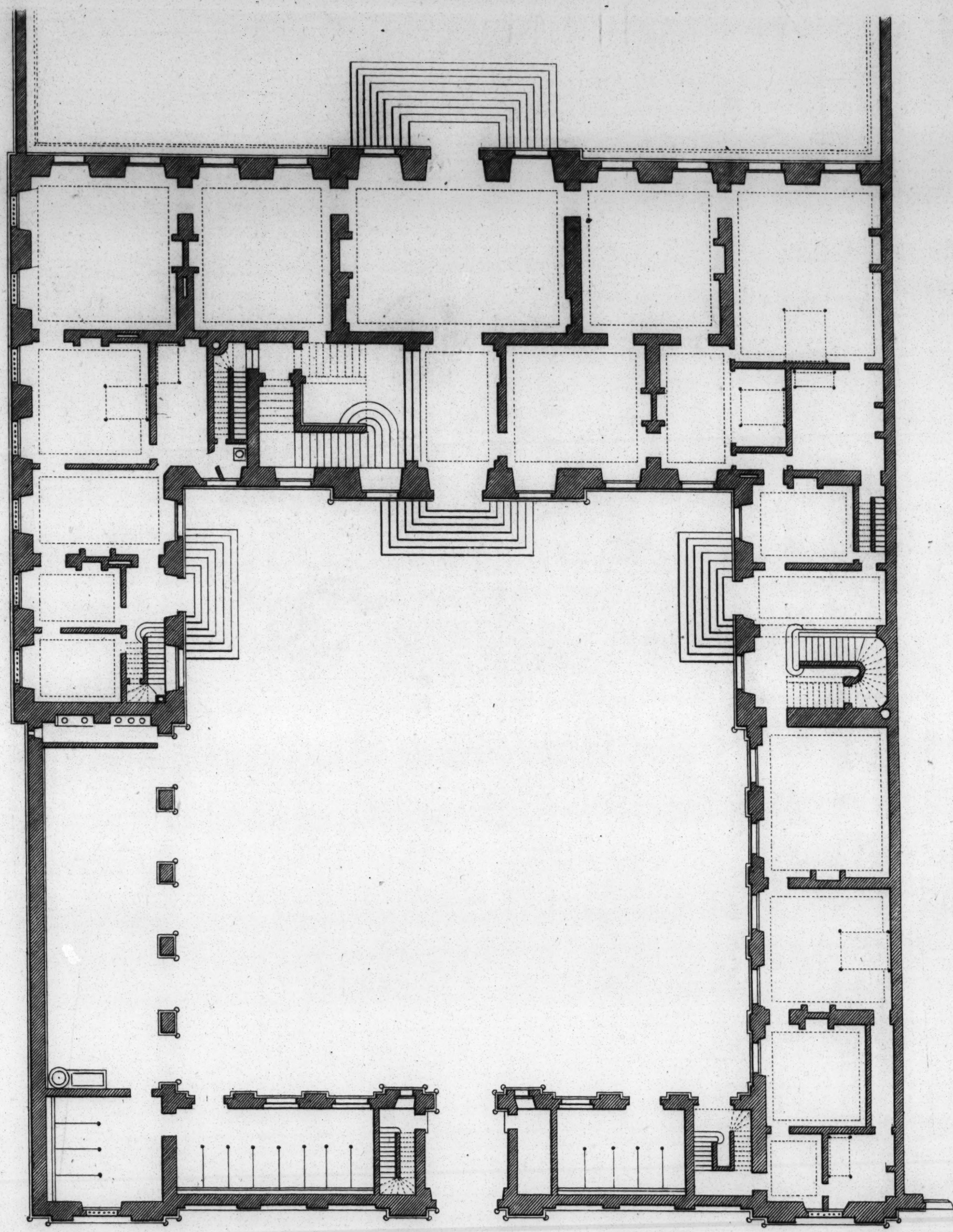
Ground Plan of Plates 44, 45 & 46.





Printed in the

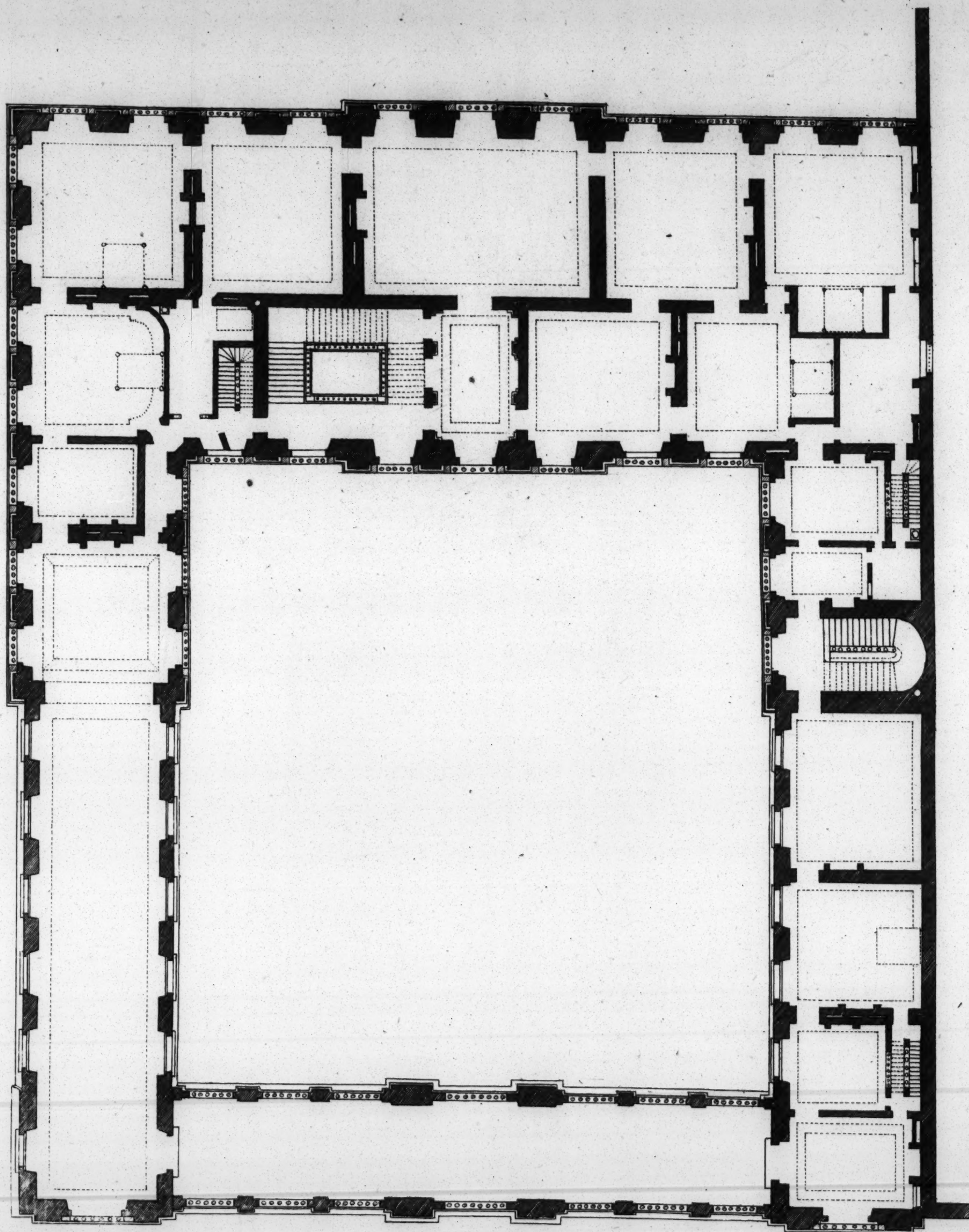
Parlour Floor.





One pair of Stairs & Plan.

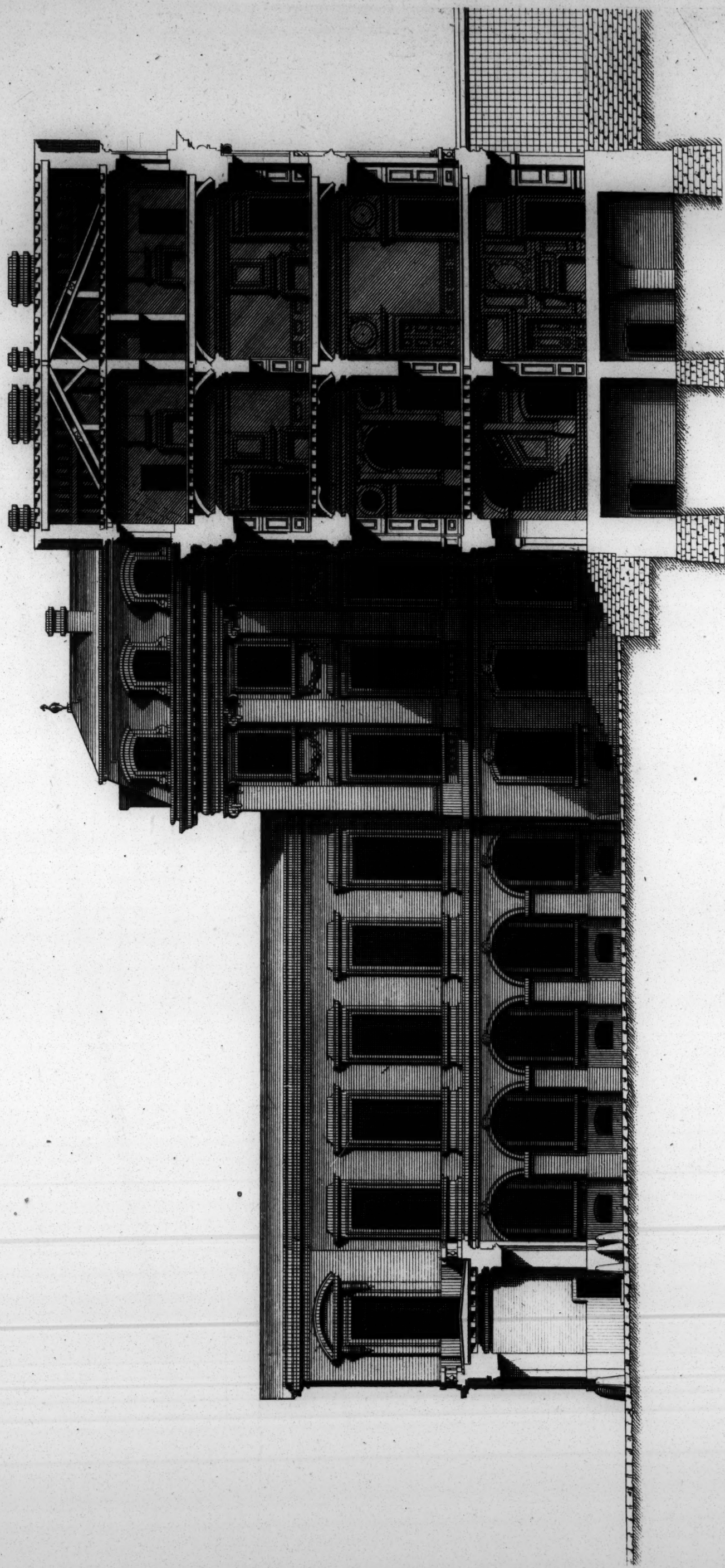
One pair of Stairs Plan.





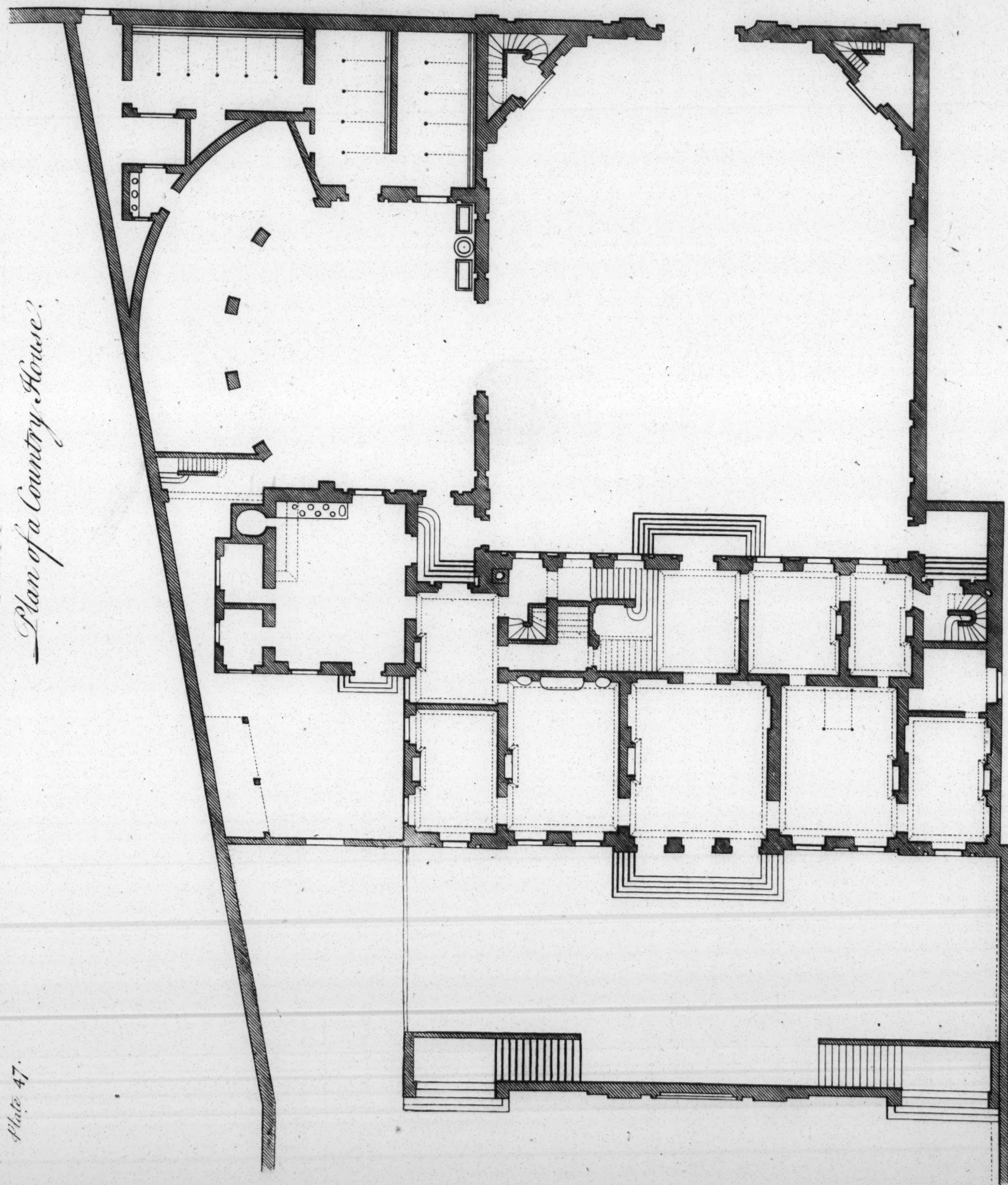
Section through the Centre of the

Plate 40.





Plan of a Country House.

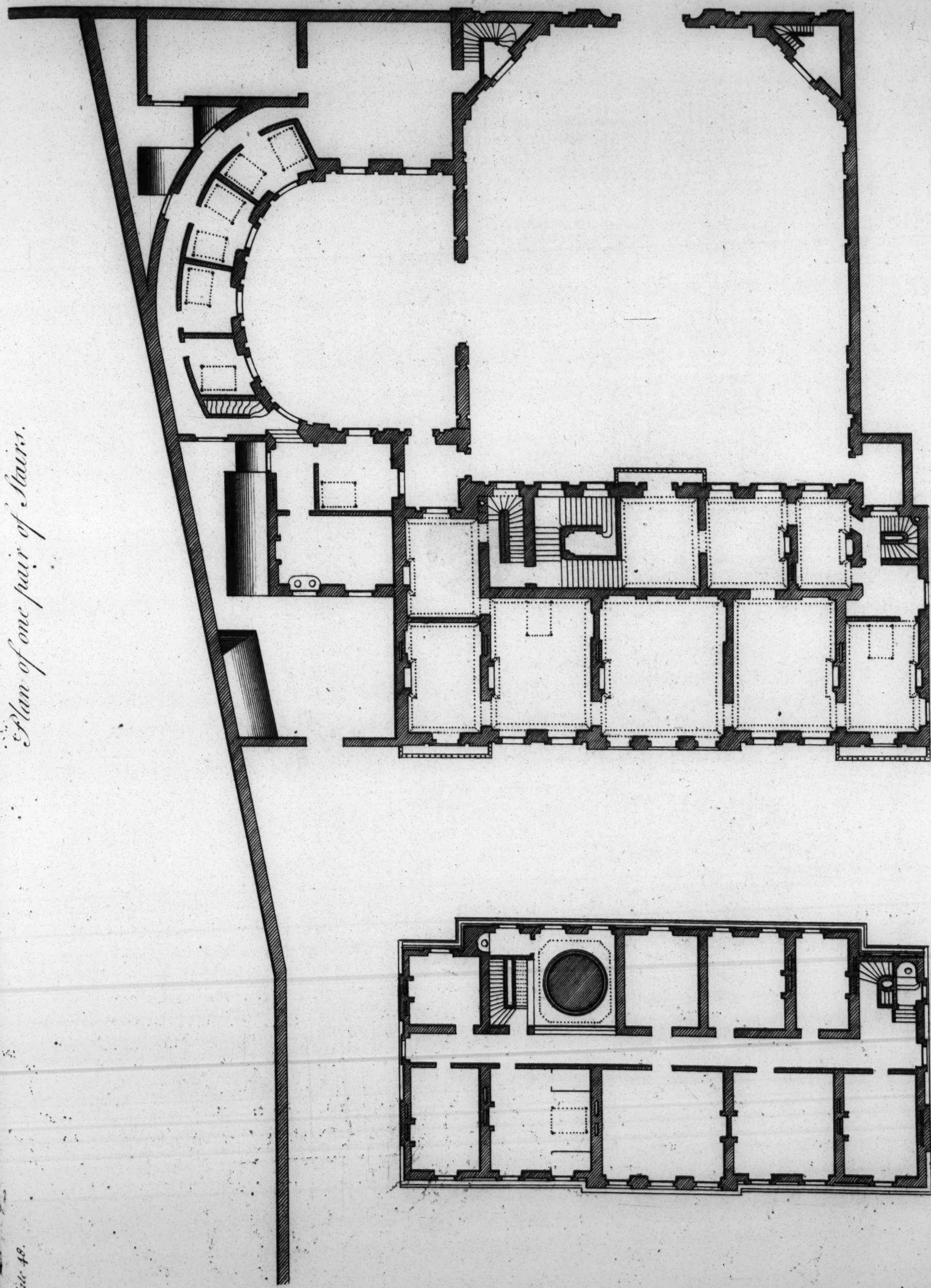




Plan of one pair of stairs.

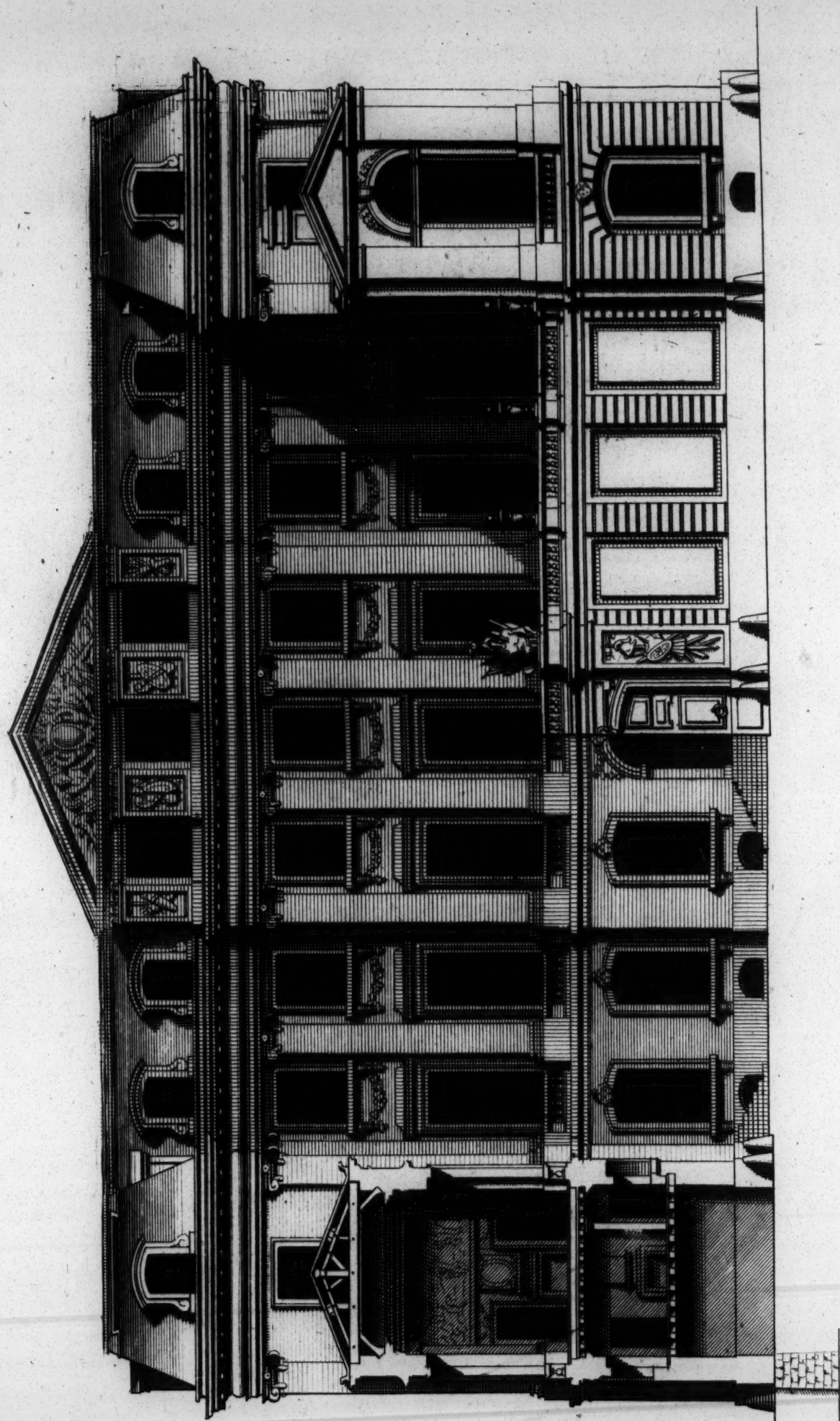
Plate 48.

Plan of one pair of stairs.





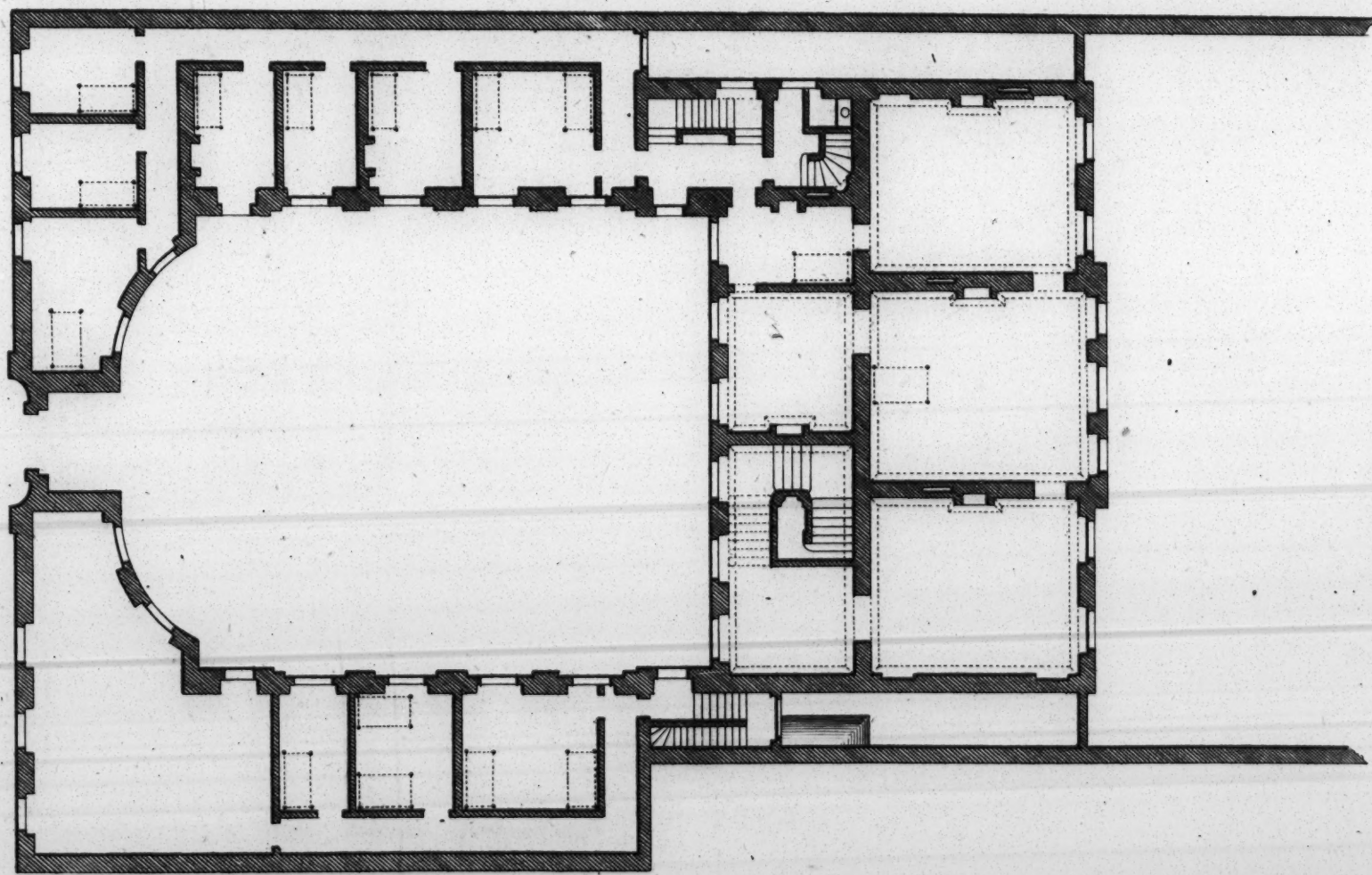
Principal Front.



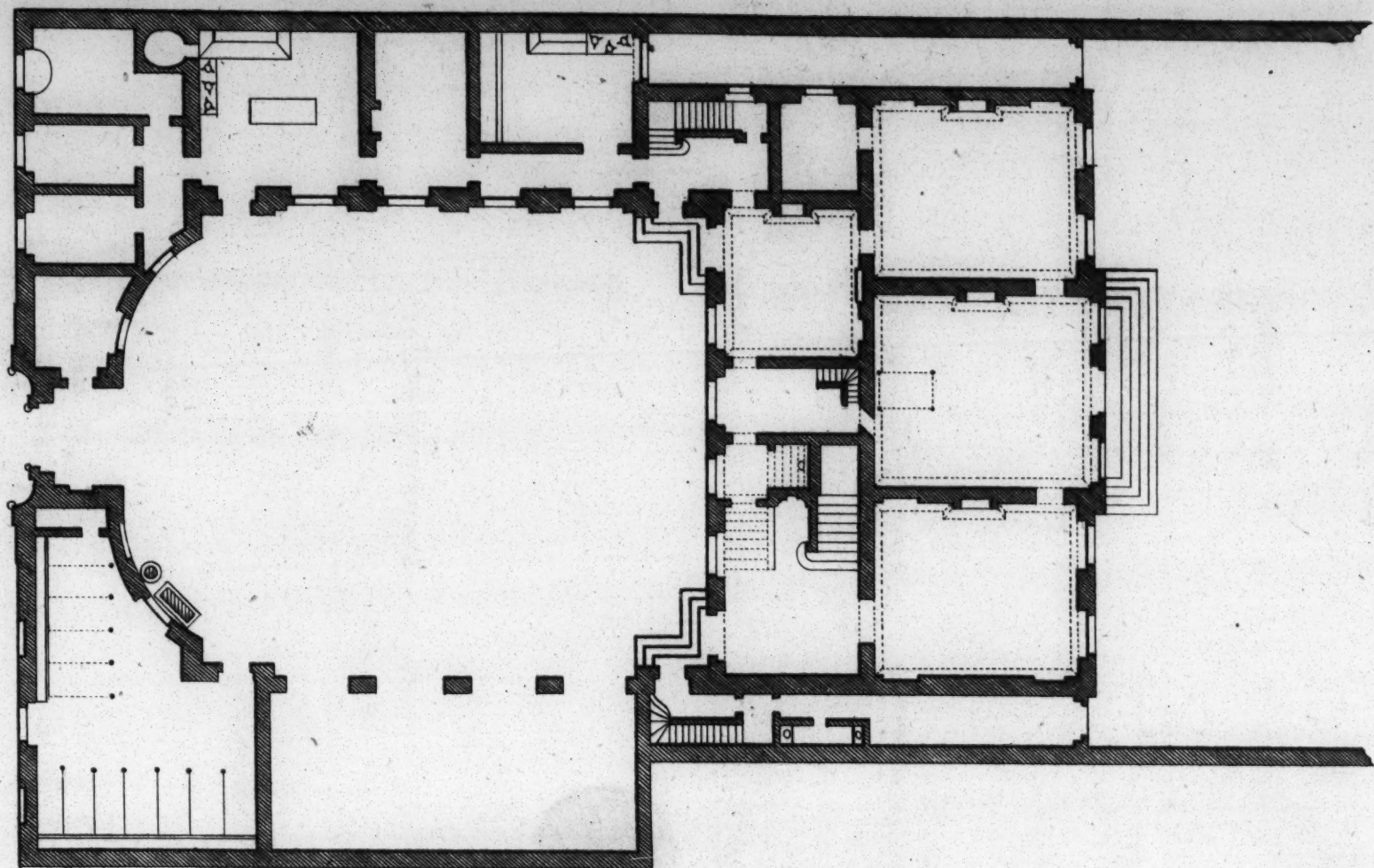


Plans of a. Nollmann, Sept.?

One pair of Stairs Floor.

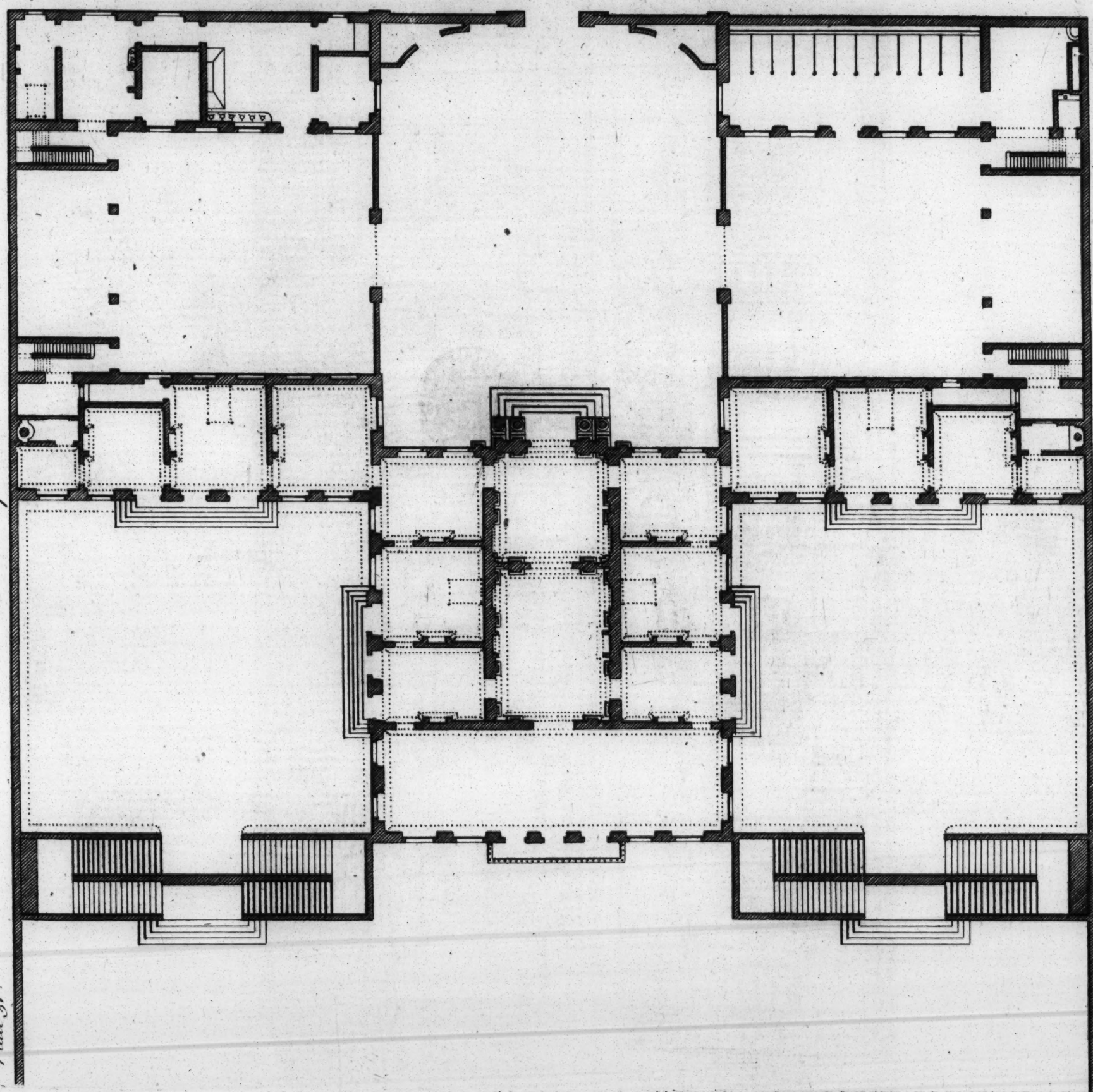


Ground Plan.



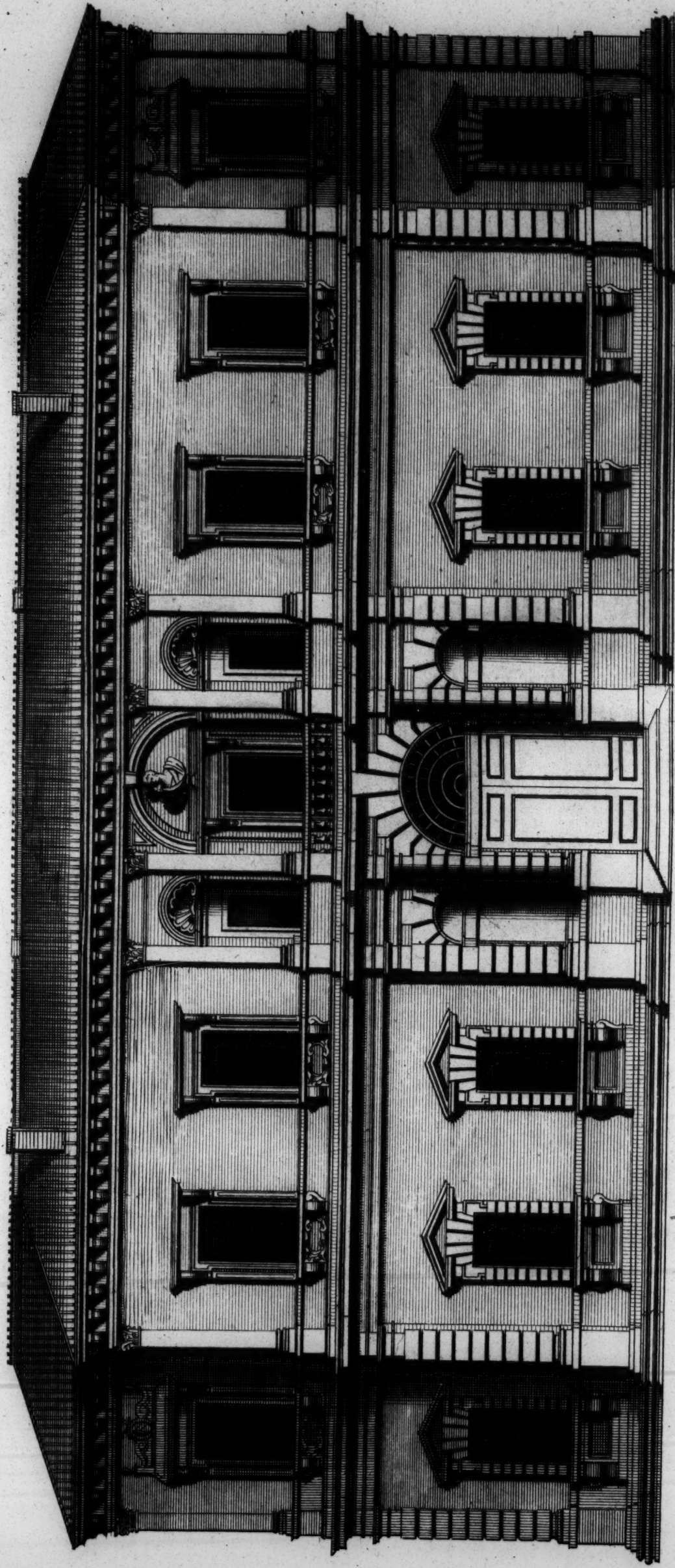


Plan of a Palace.



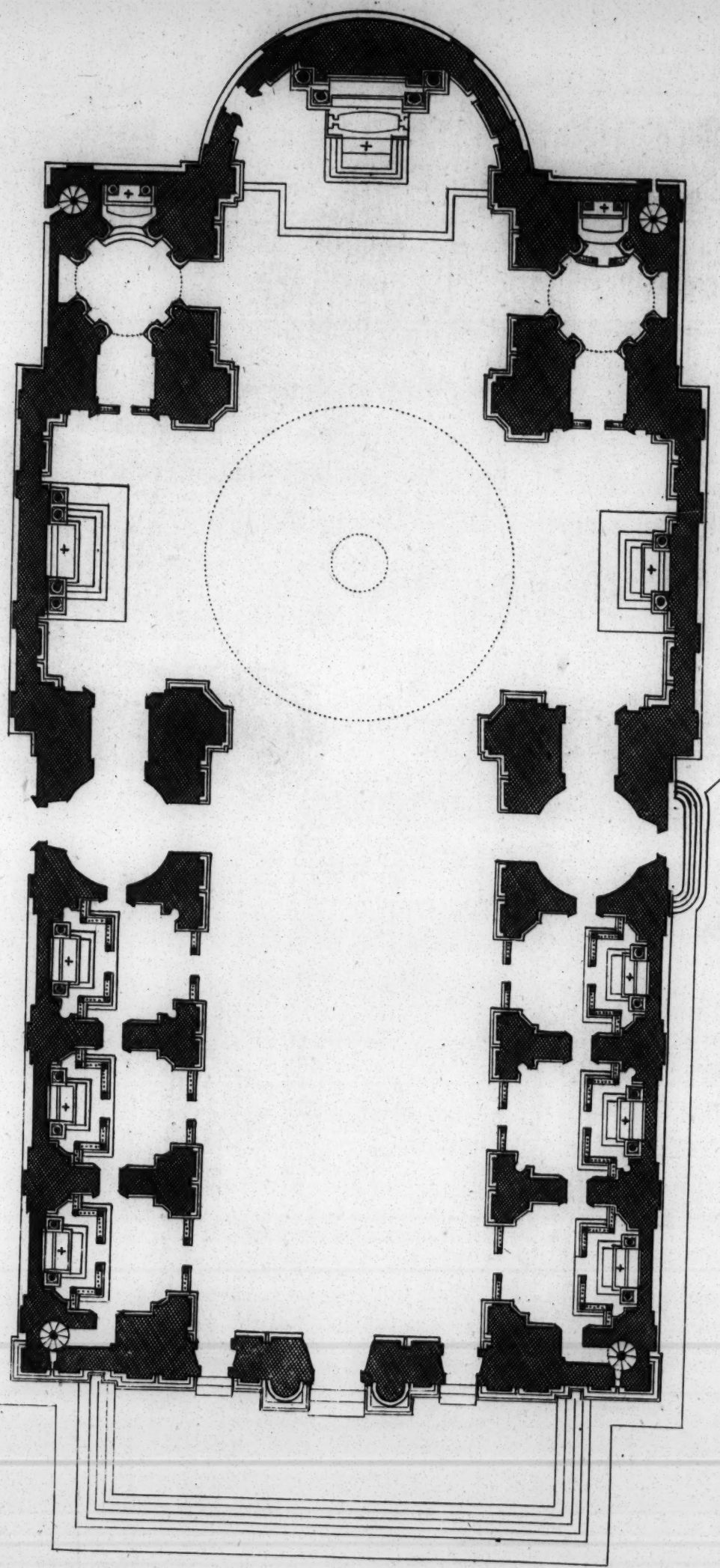


Elevation of a House in the Italian Taste.





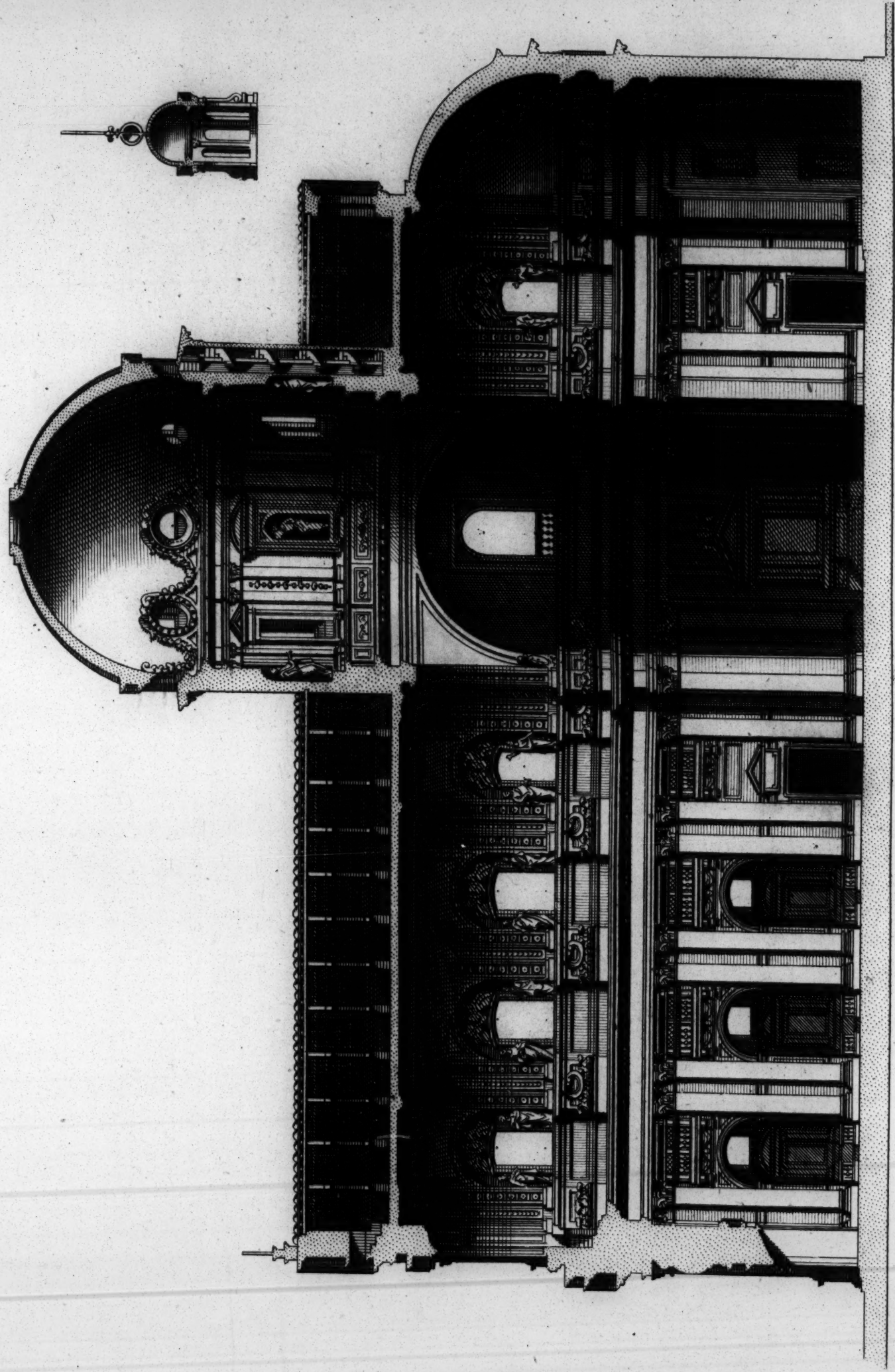
Plan of a Church.





Spoken to (Pl)

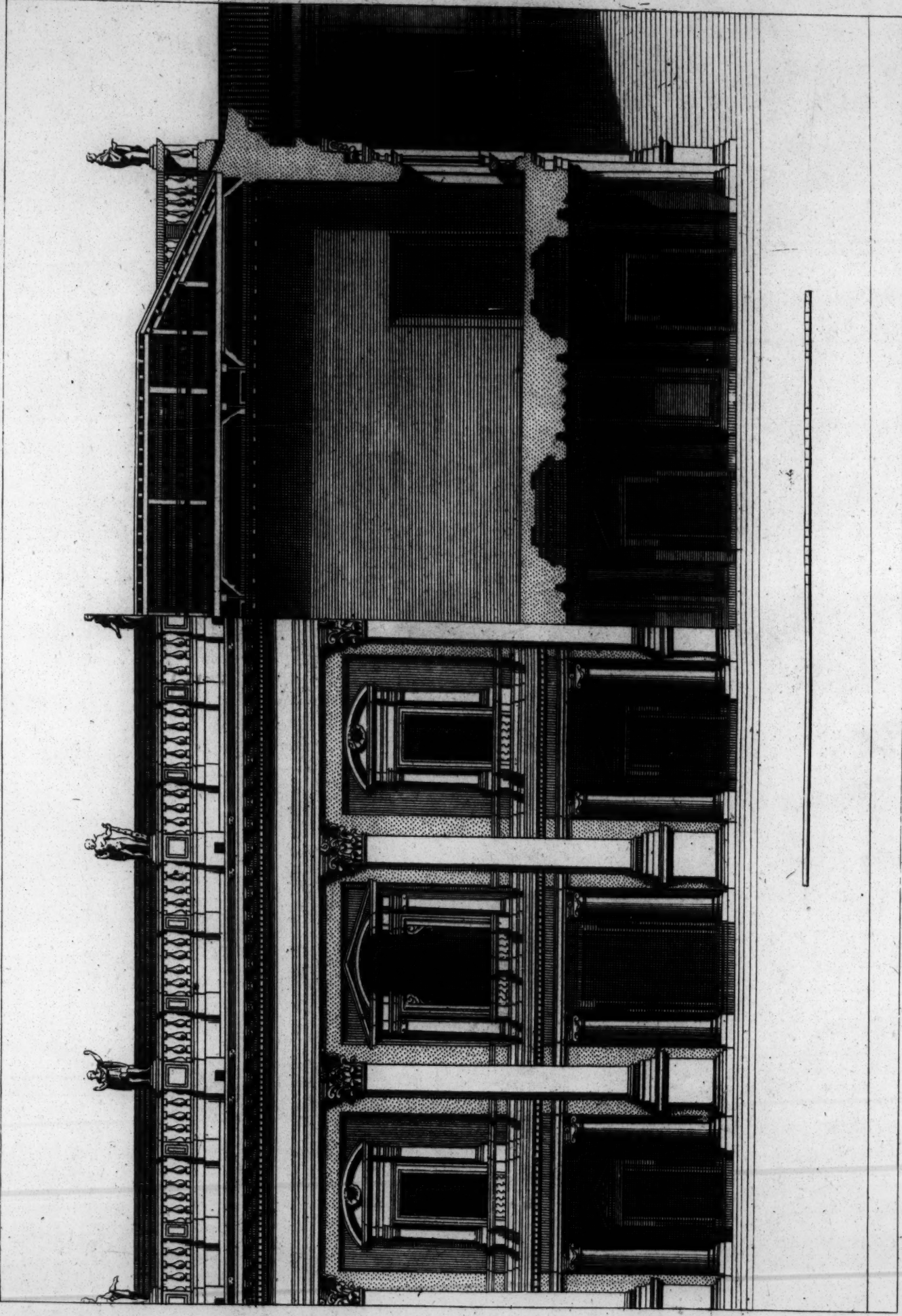
Plate 54.



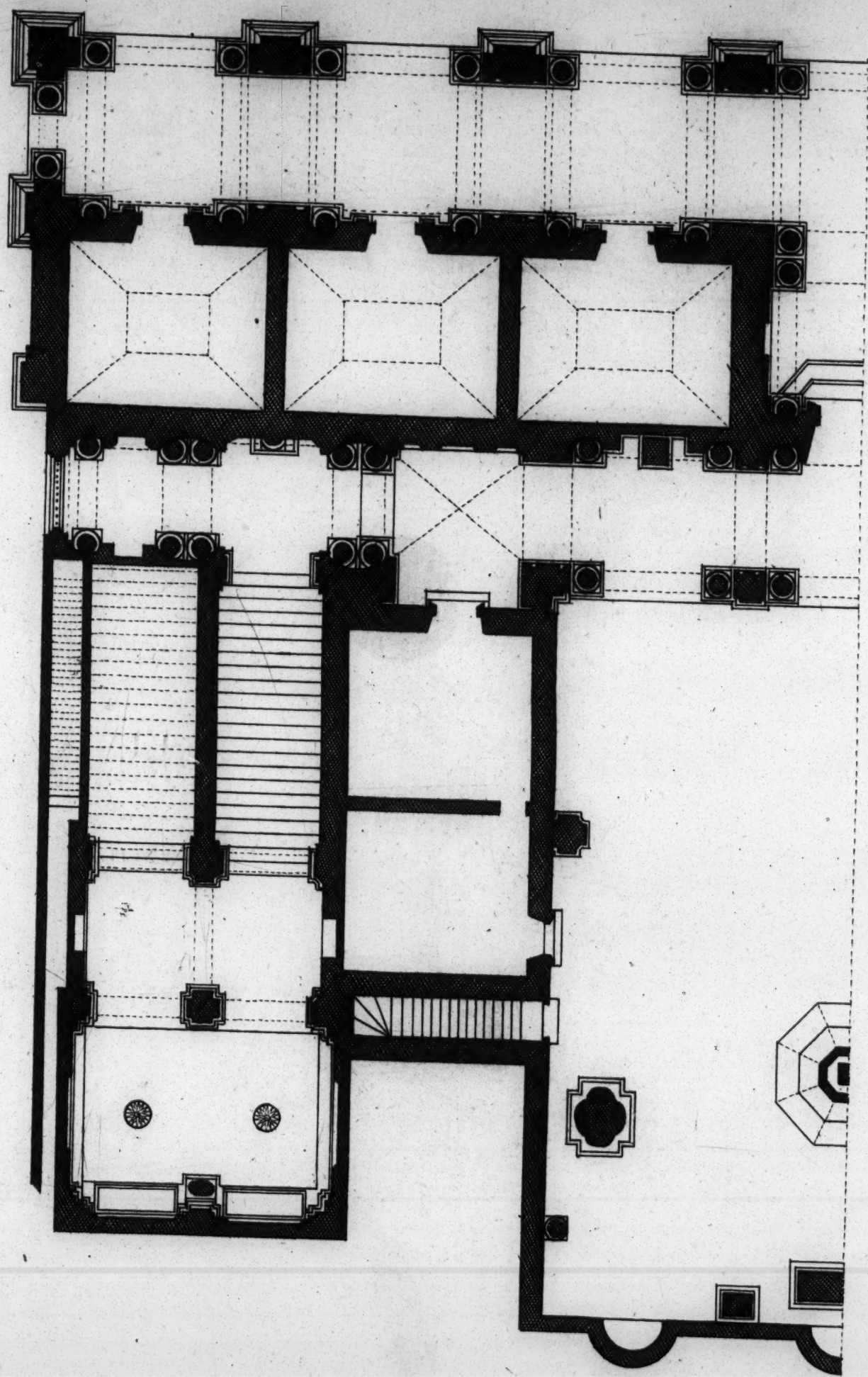


Elevation & Section of a Grand Gallery.

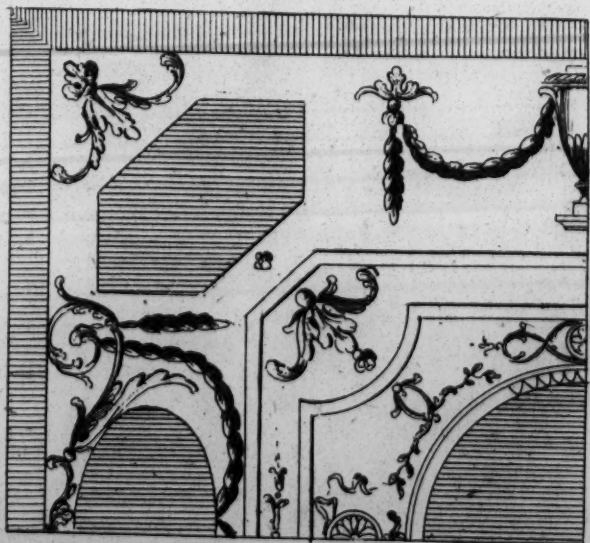
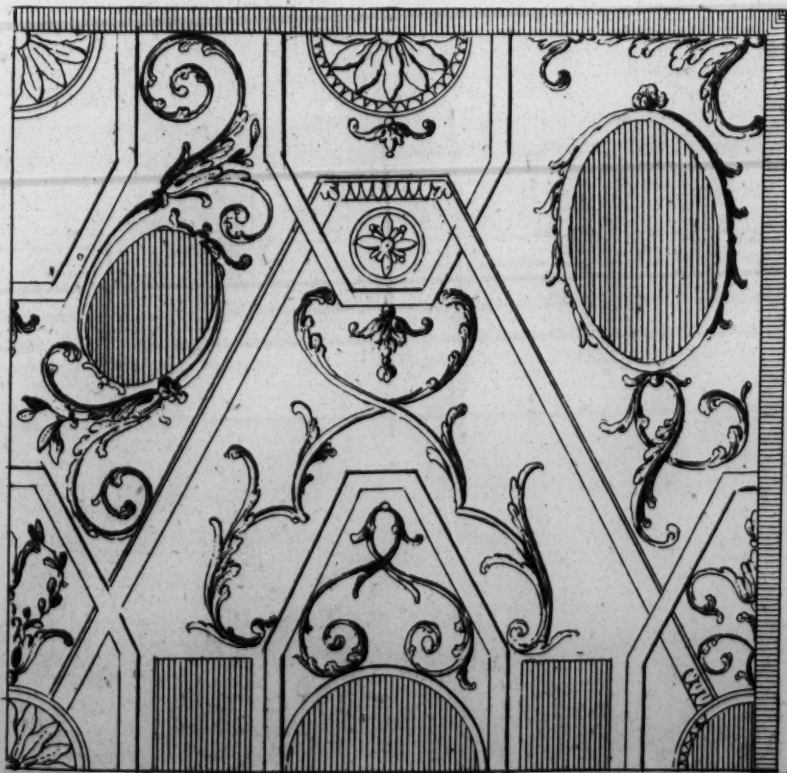
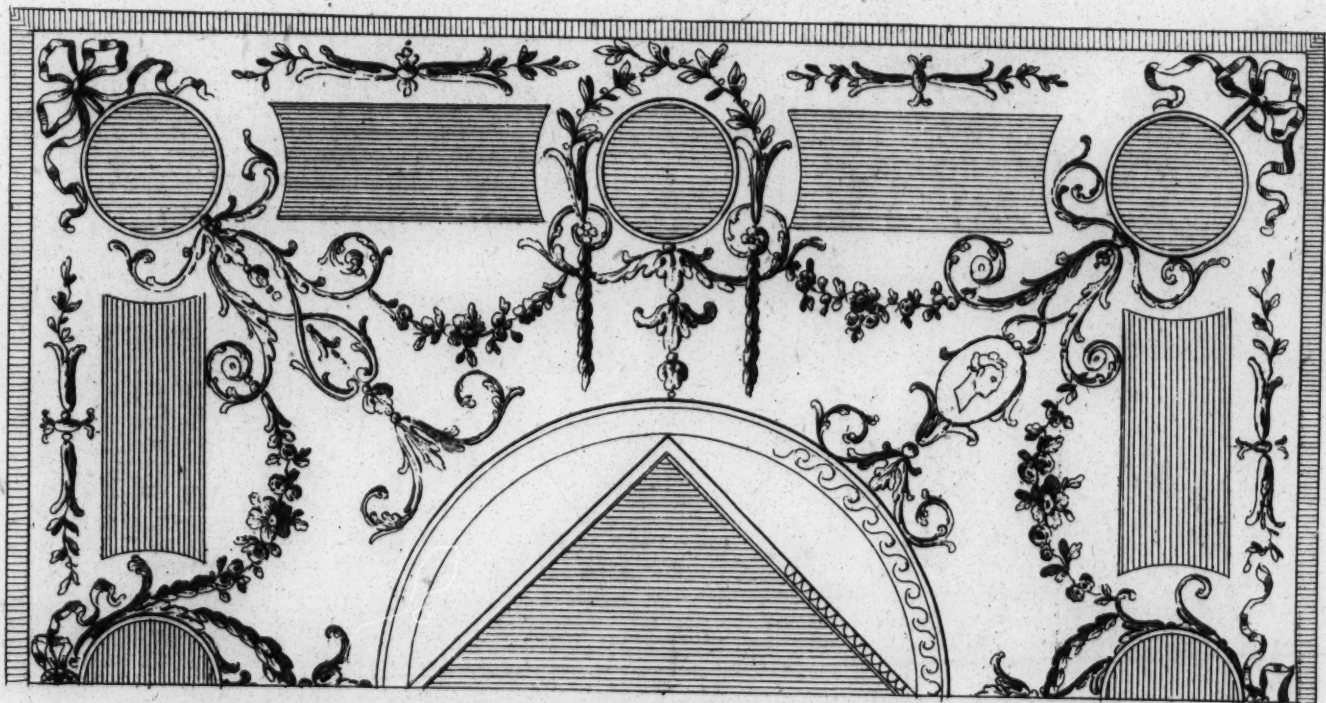
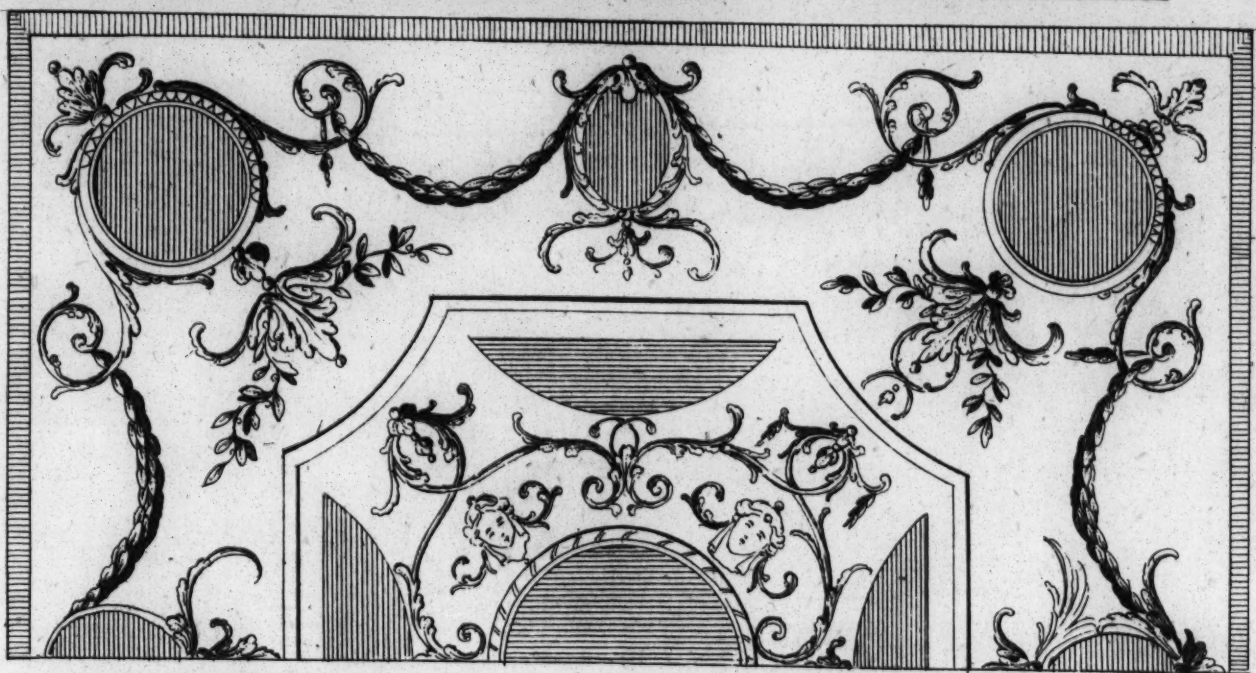
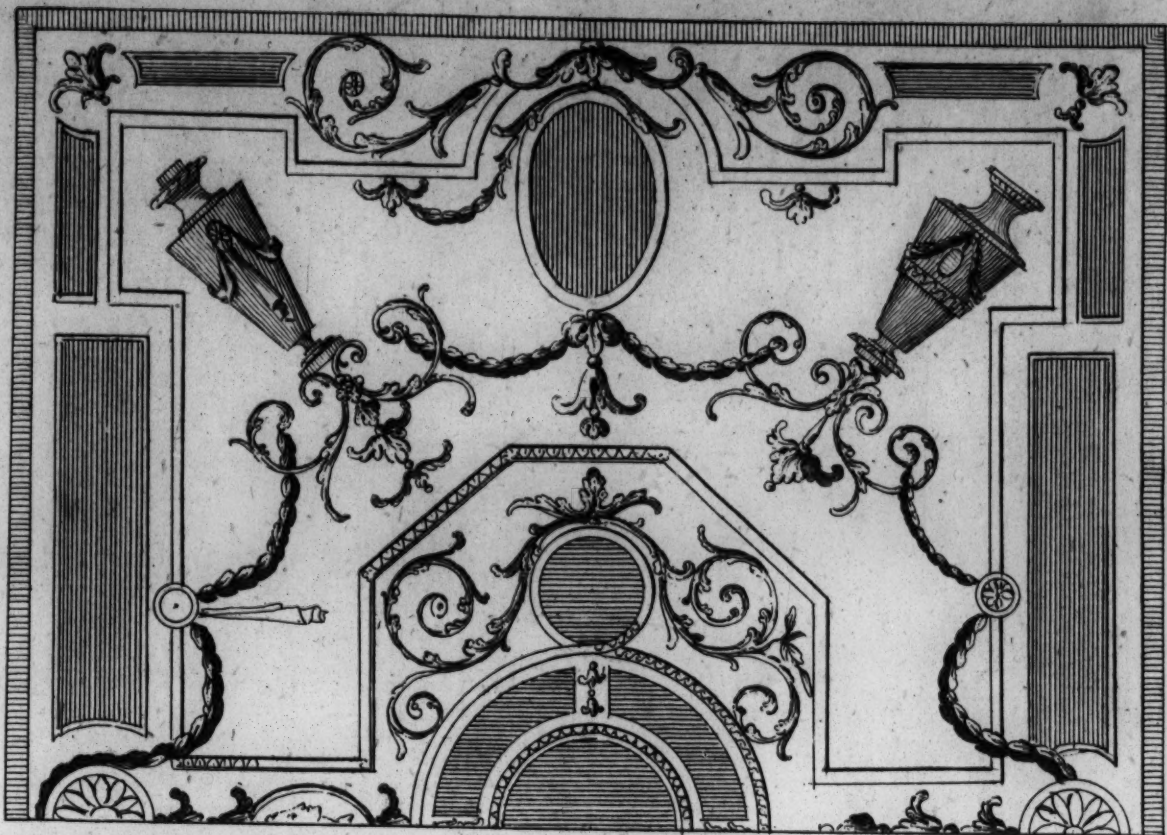
Elevation & Section of a Grand Gallery.





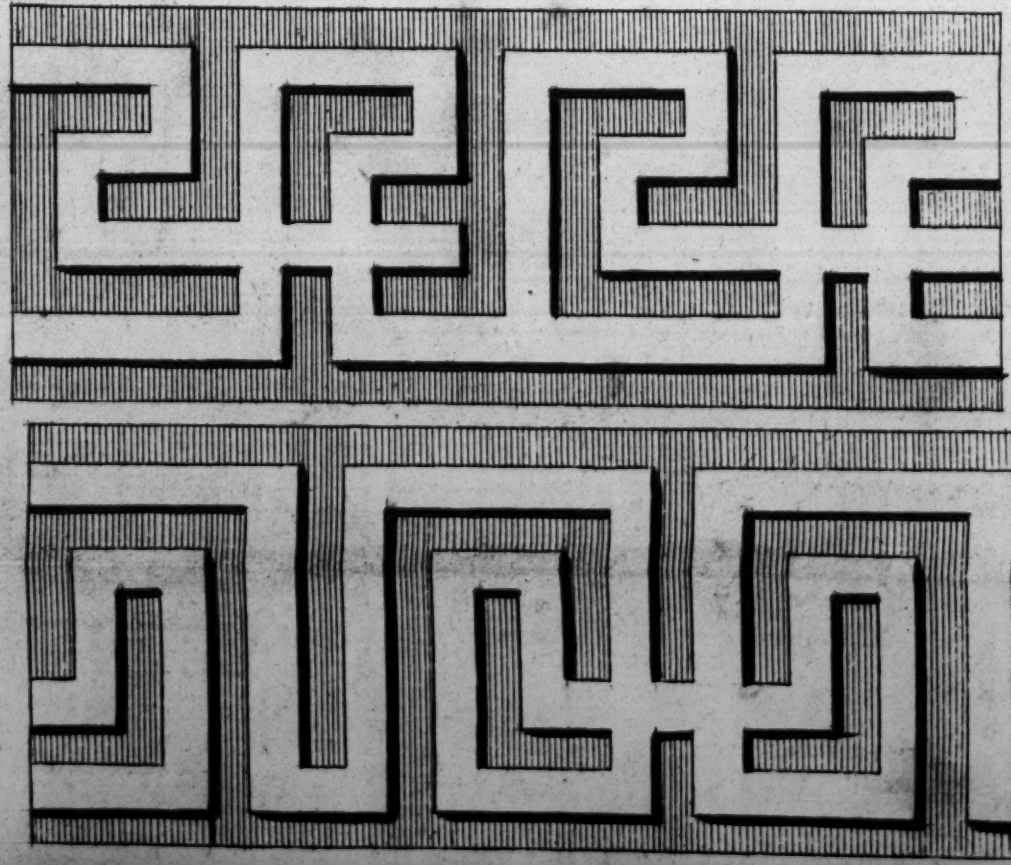
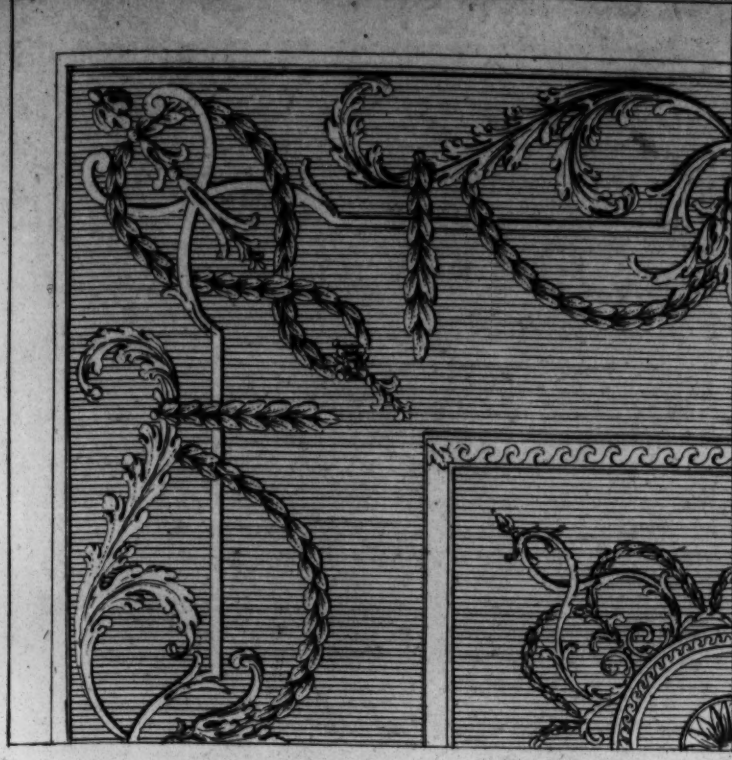
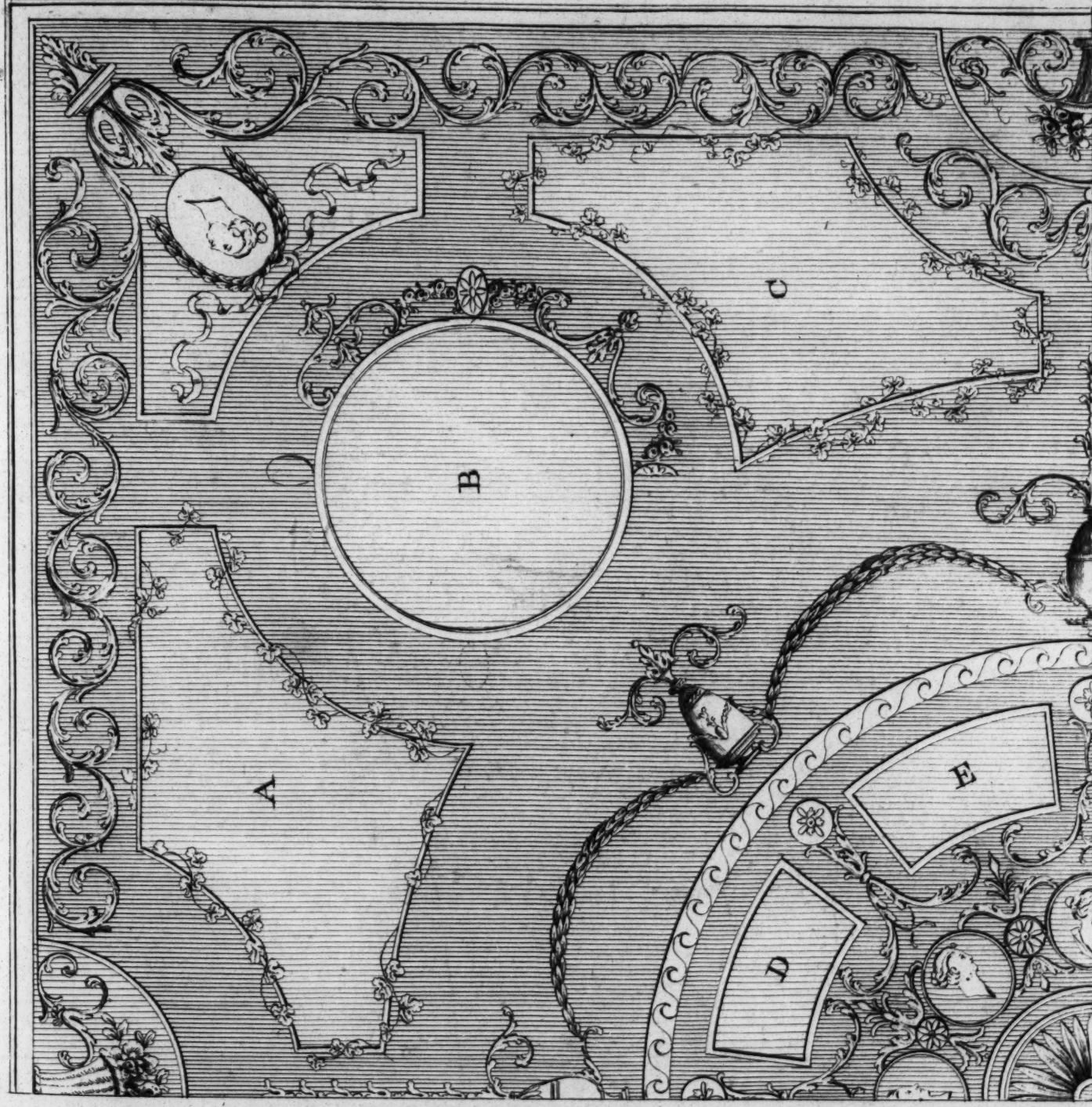
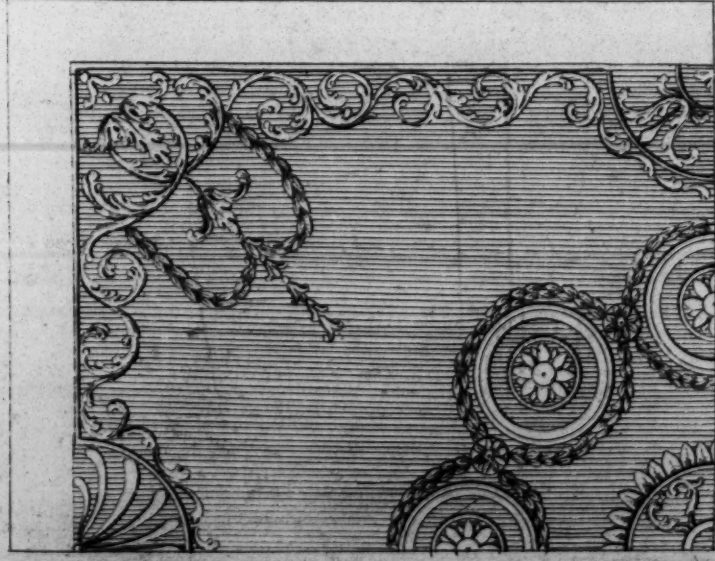
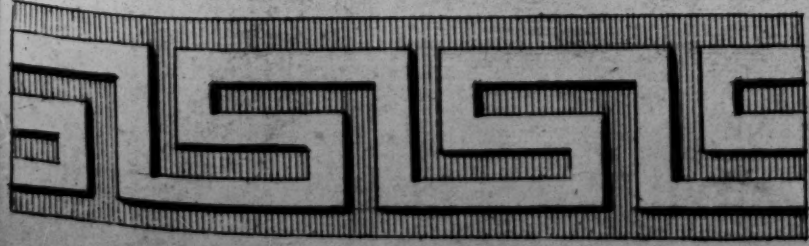




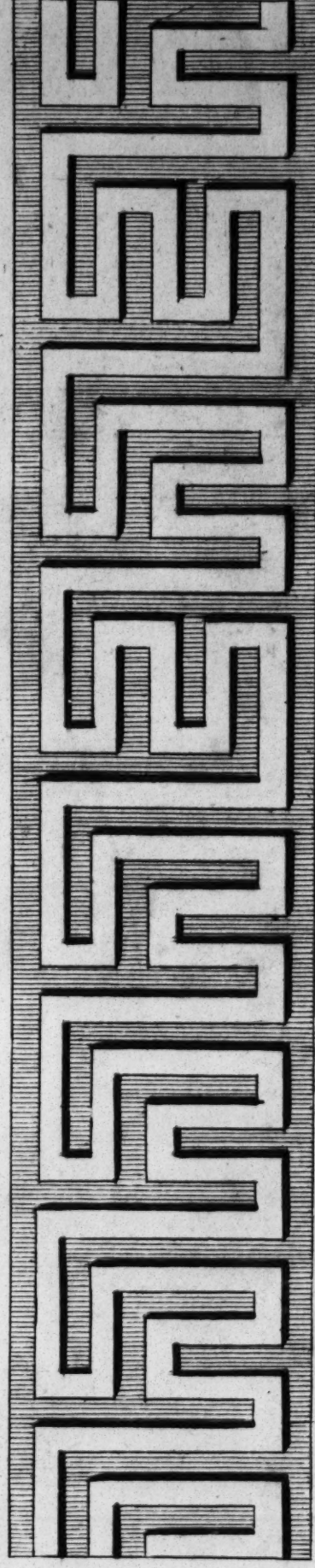


Invent. & Pub. by W. Darby According to Act Oct. 30. 1770





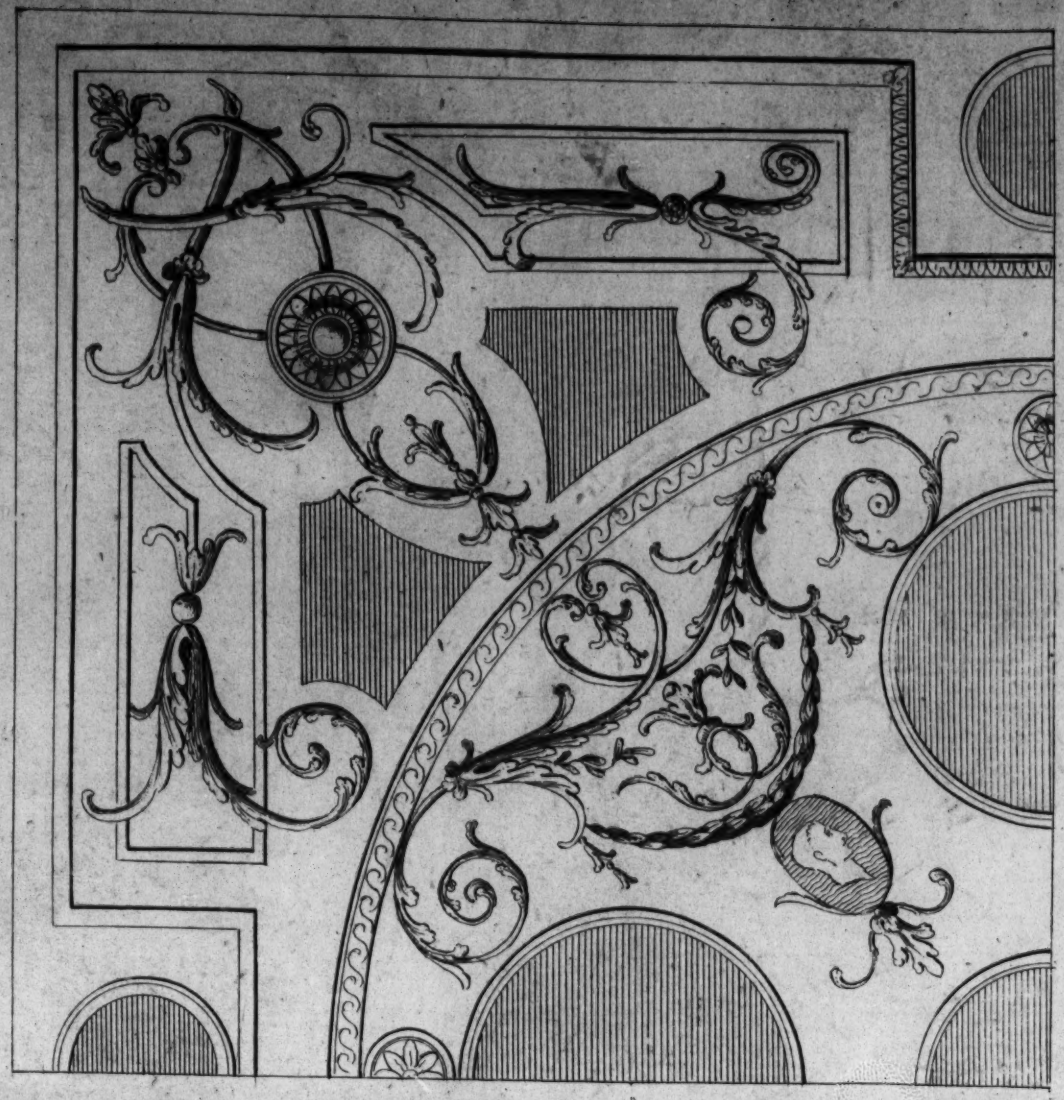
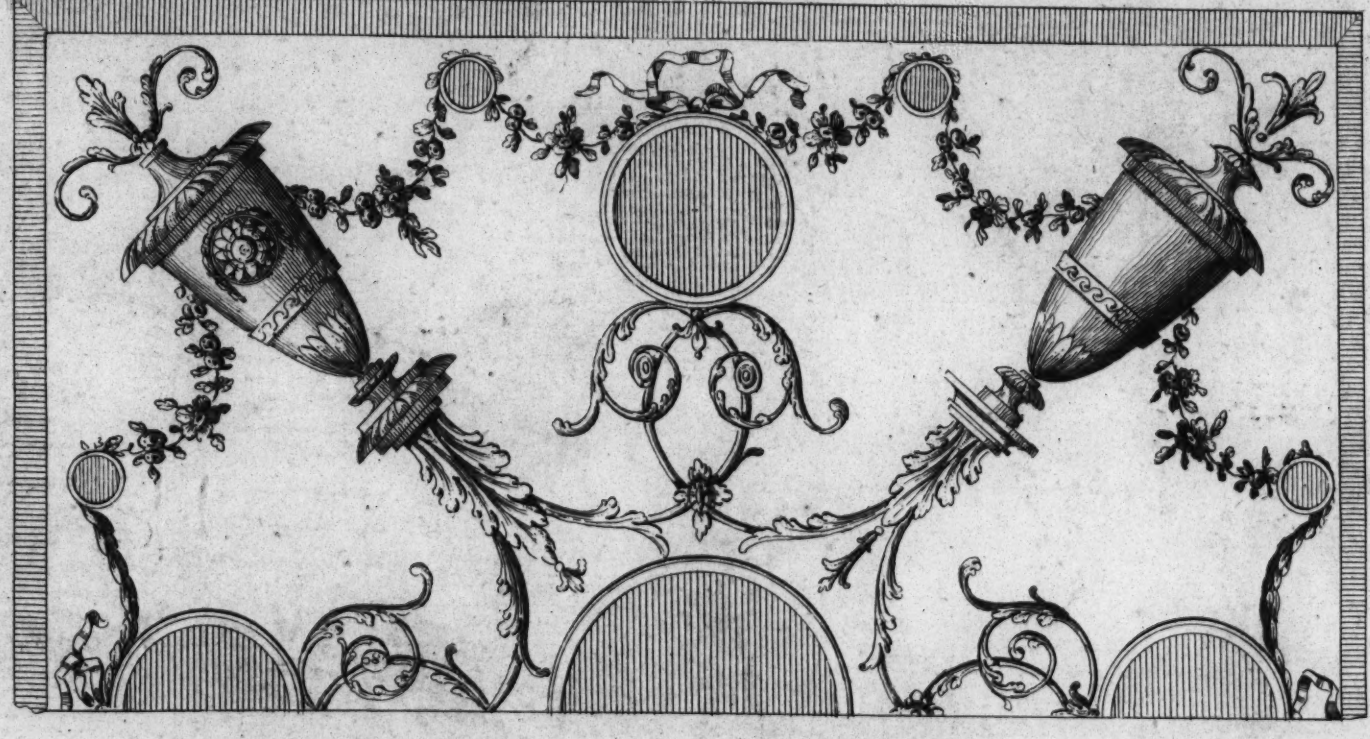
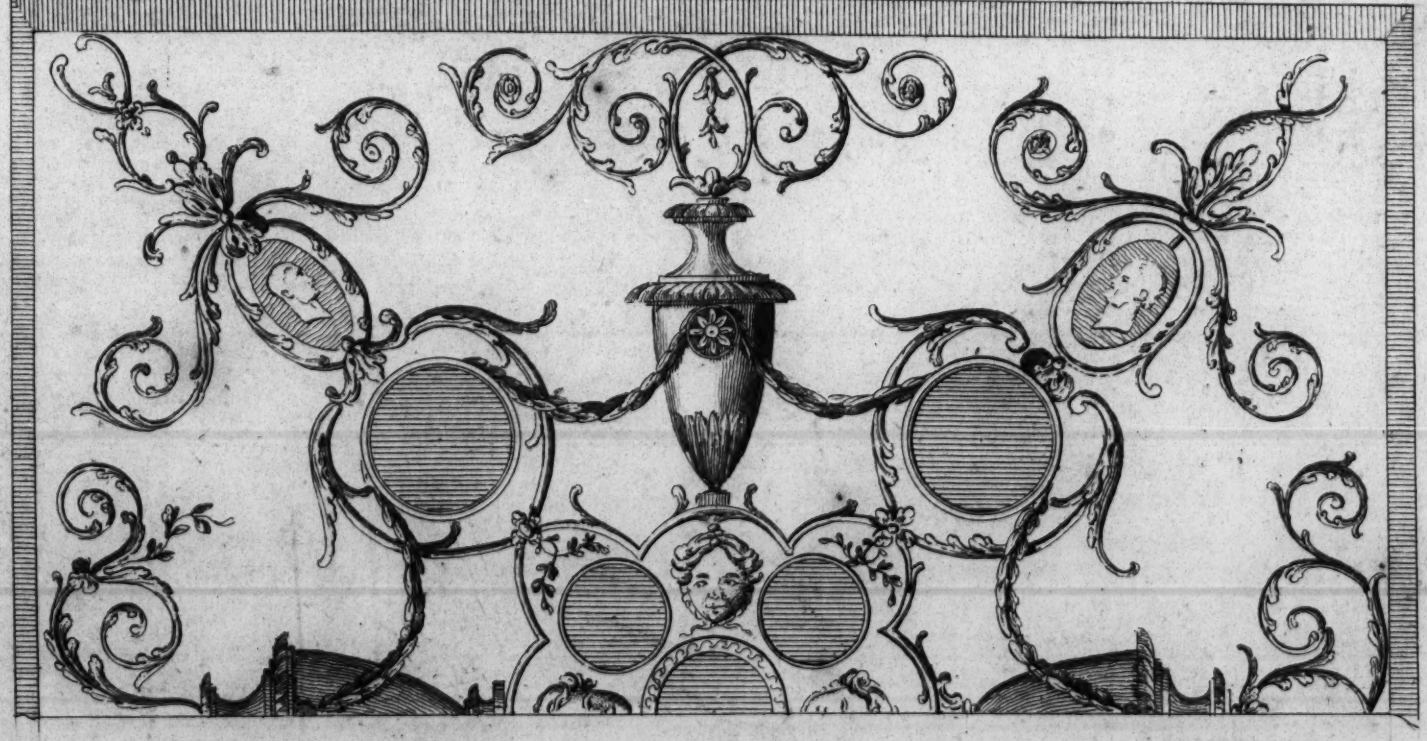
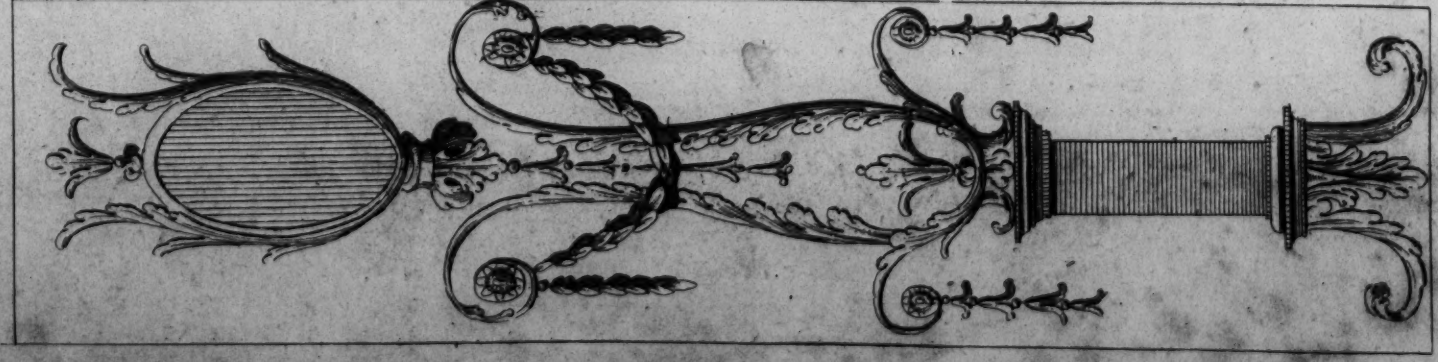
A.B.C.D. May be
filled with Historical
or Ornamental Paintings,
in Colours or
Chiaro Oscuro.



Pub^d by A. D. Arly & Co. to Act July 25th 1770

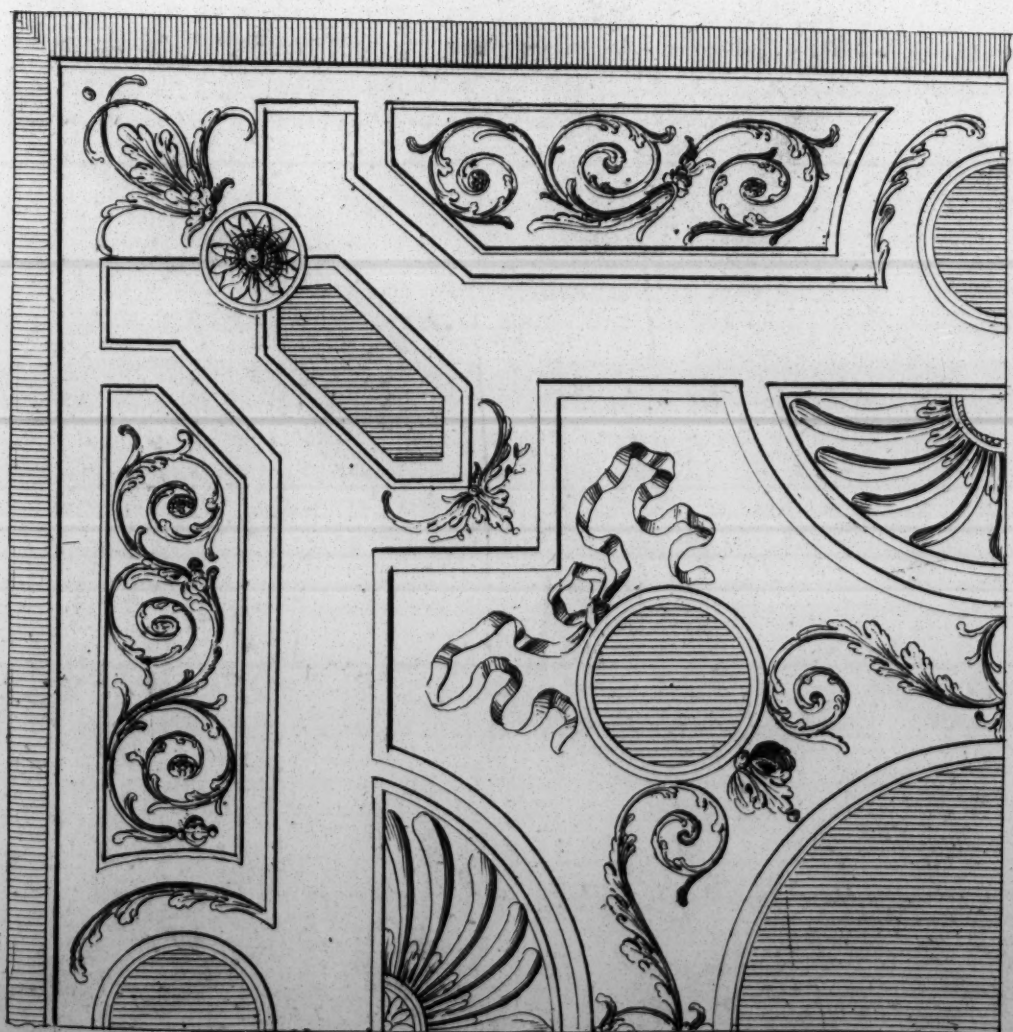
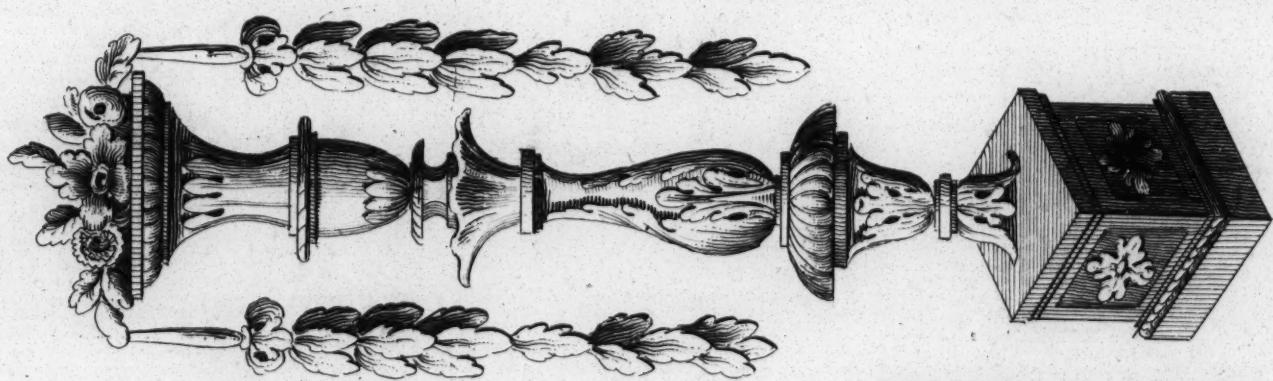
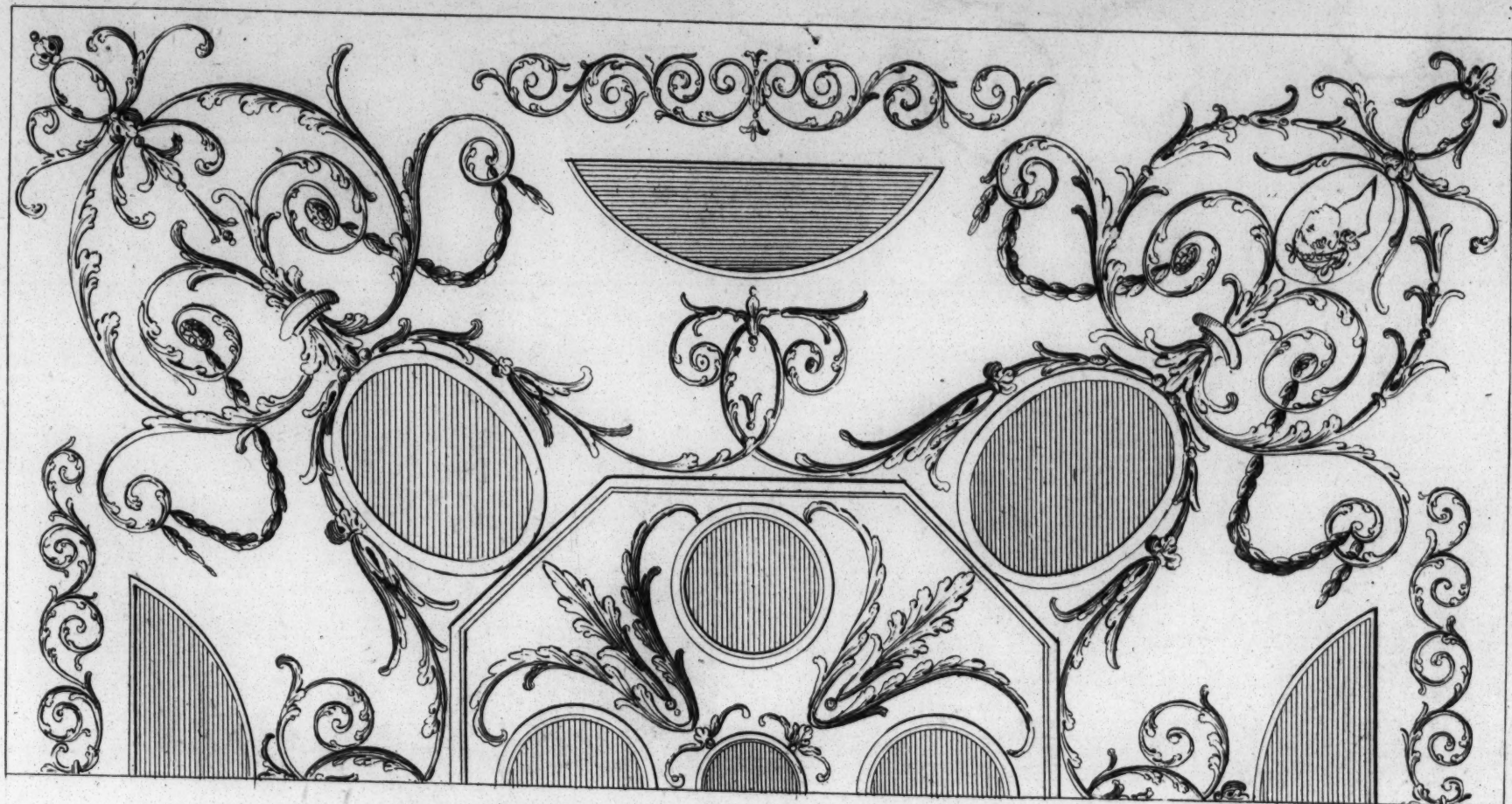
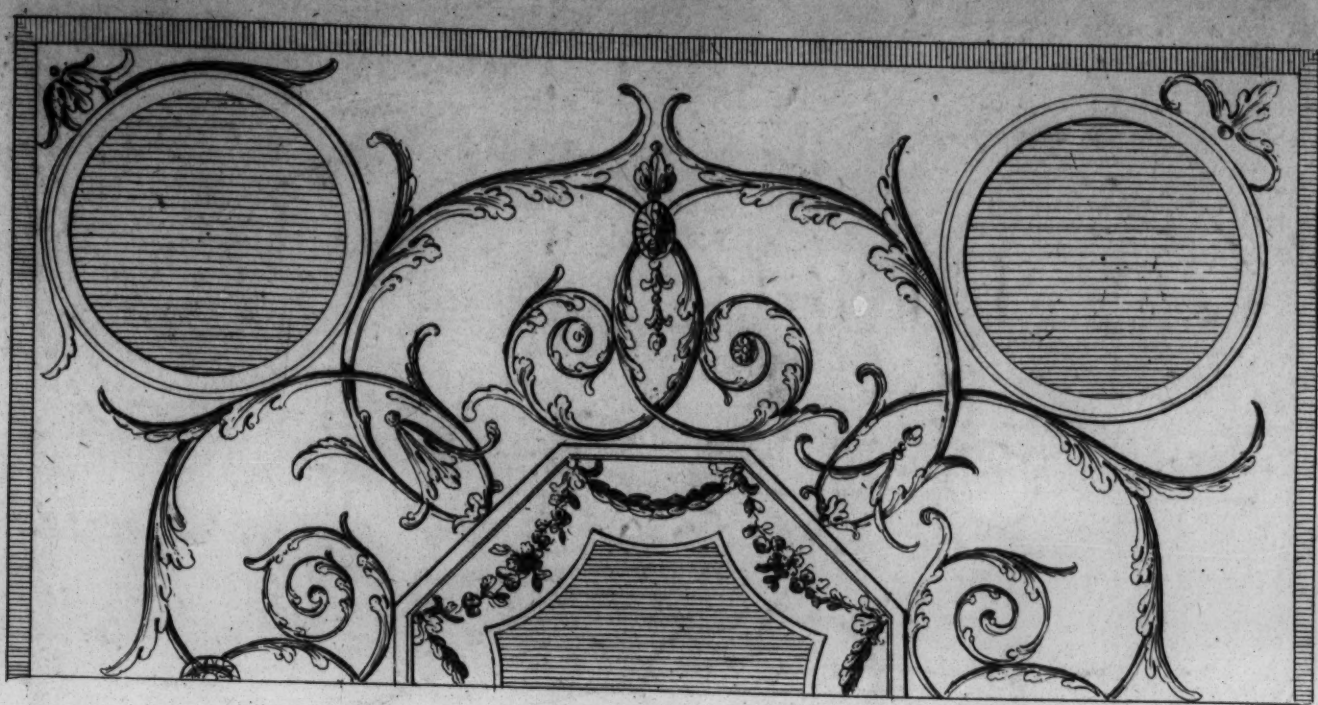


CIELINGS.



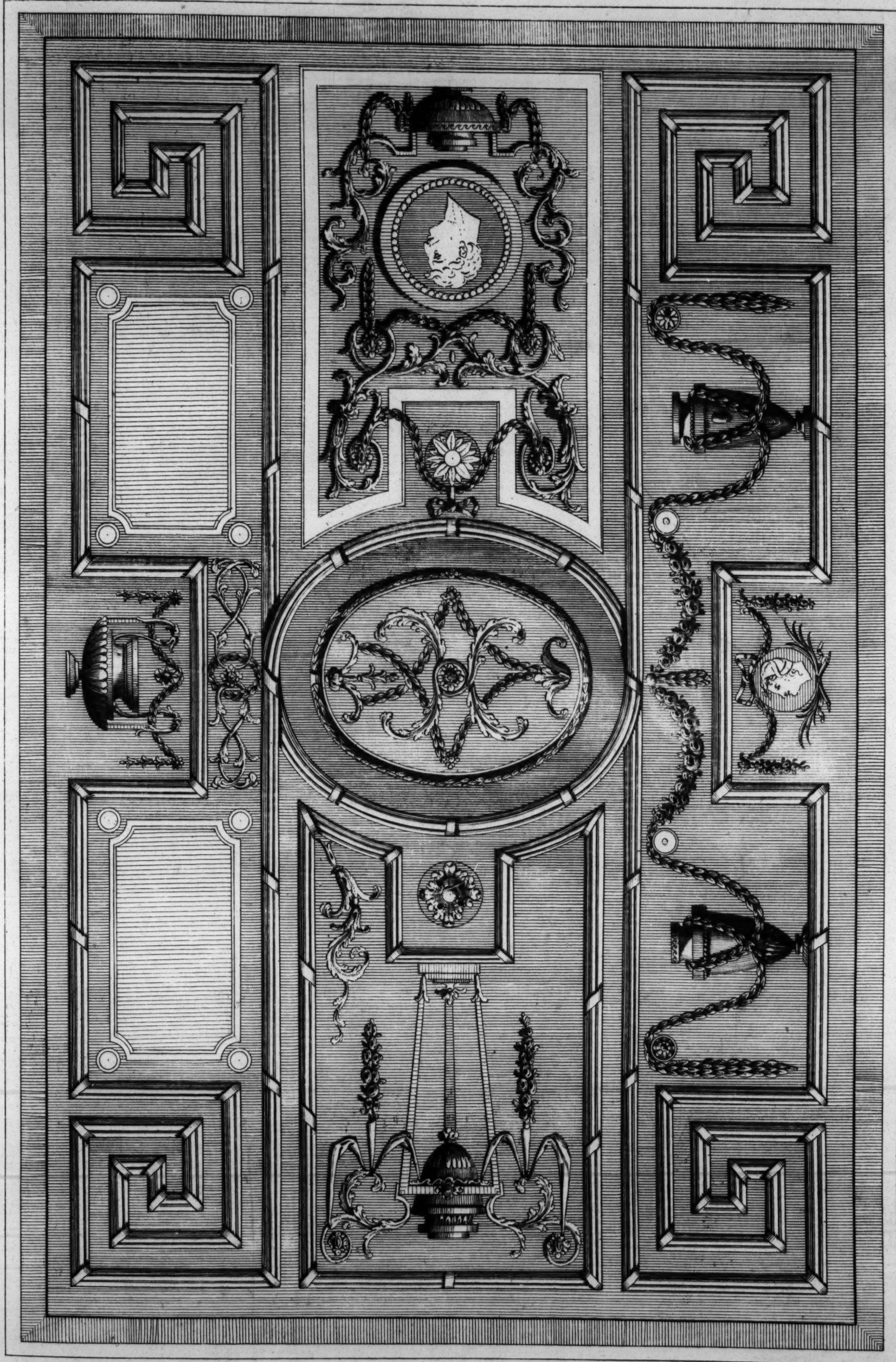


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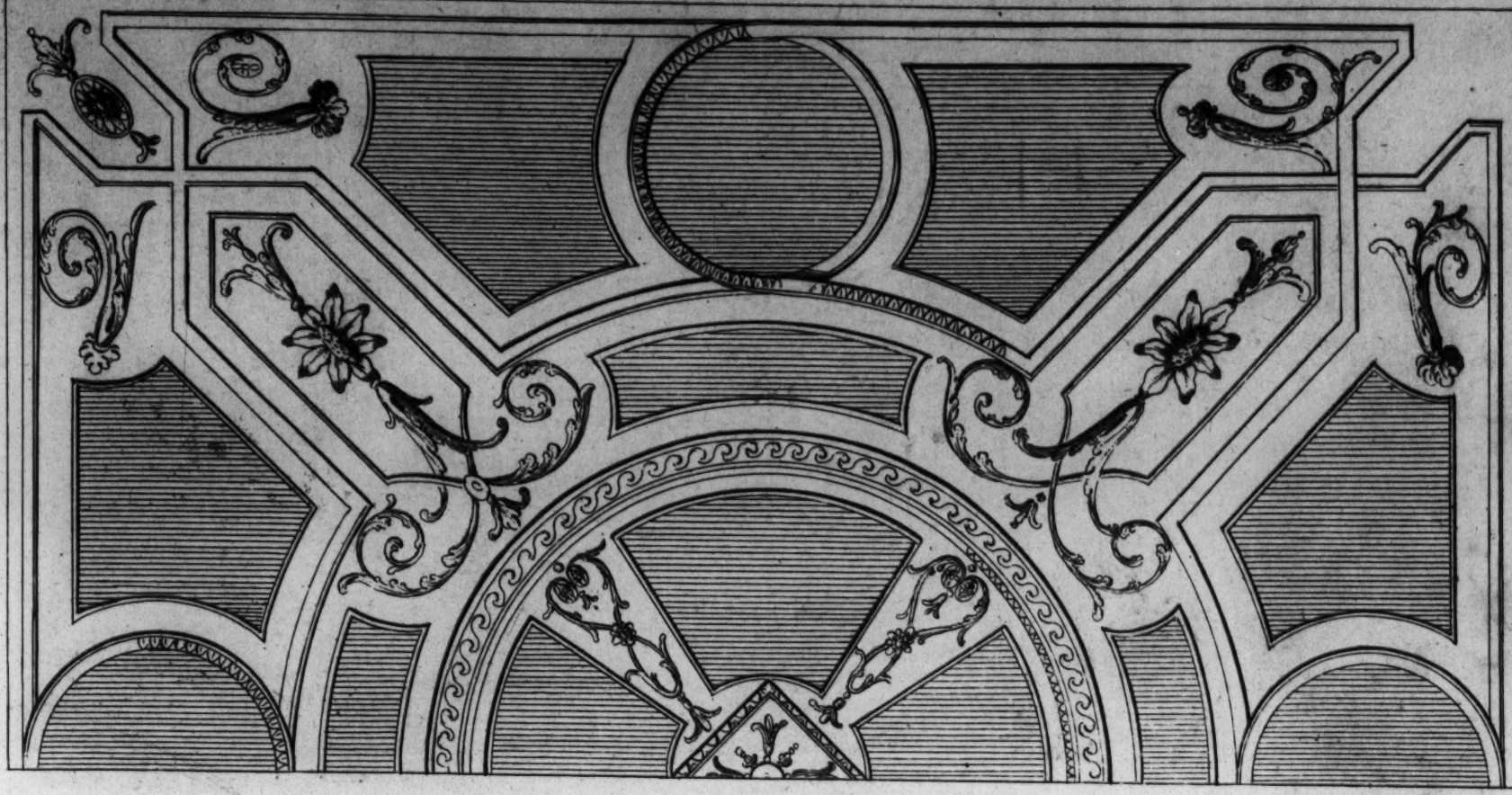
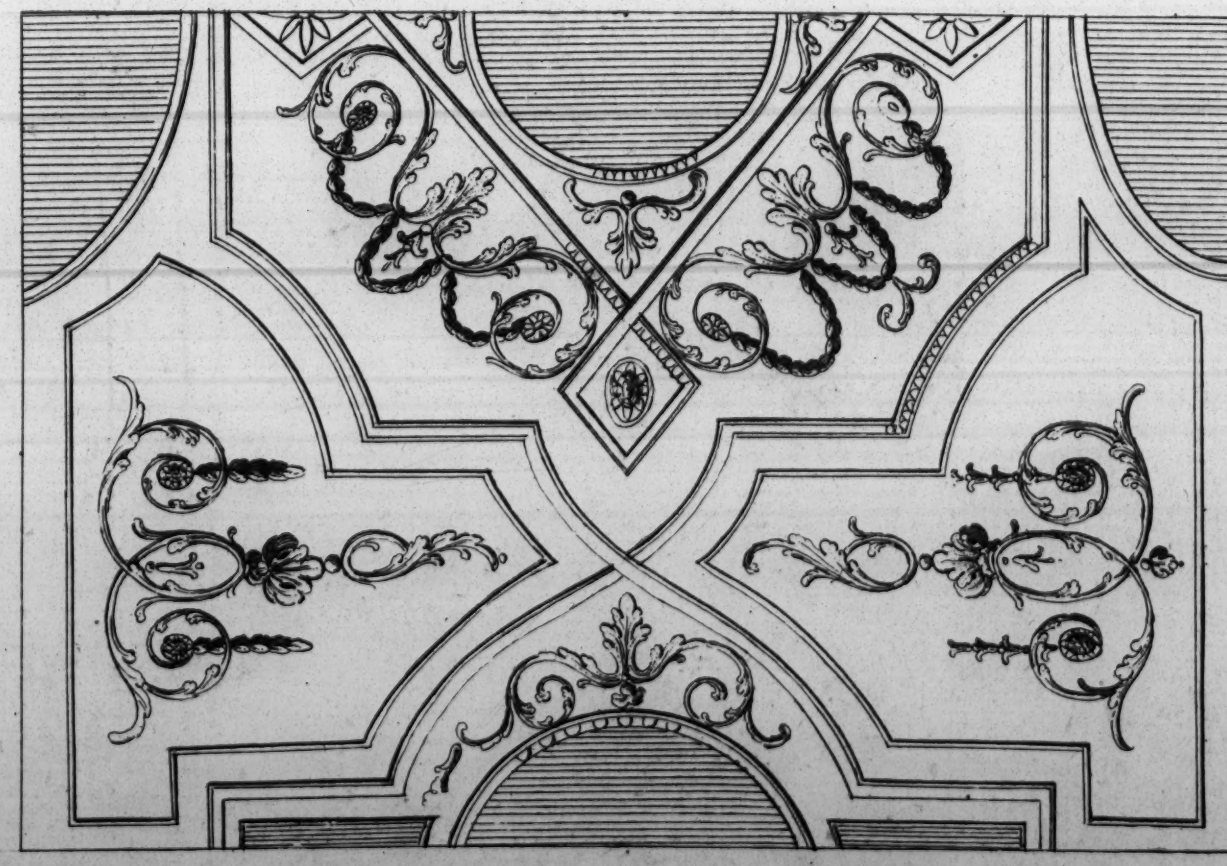
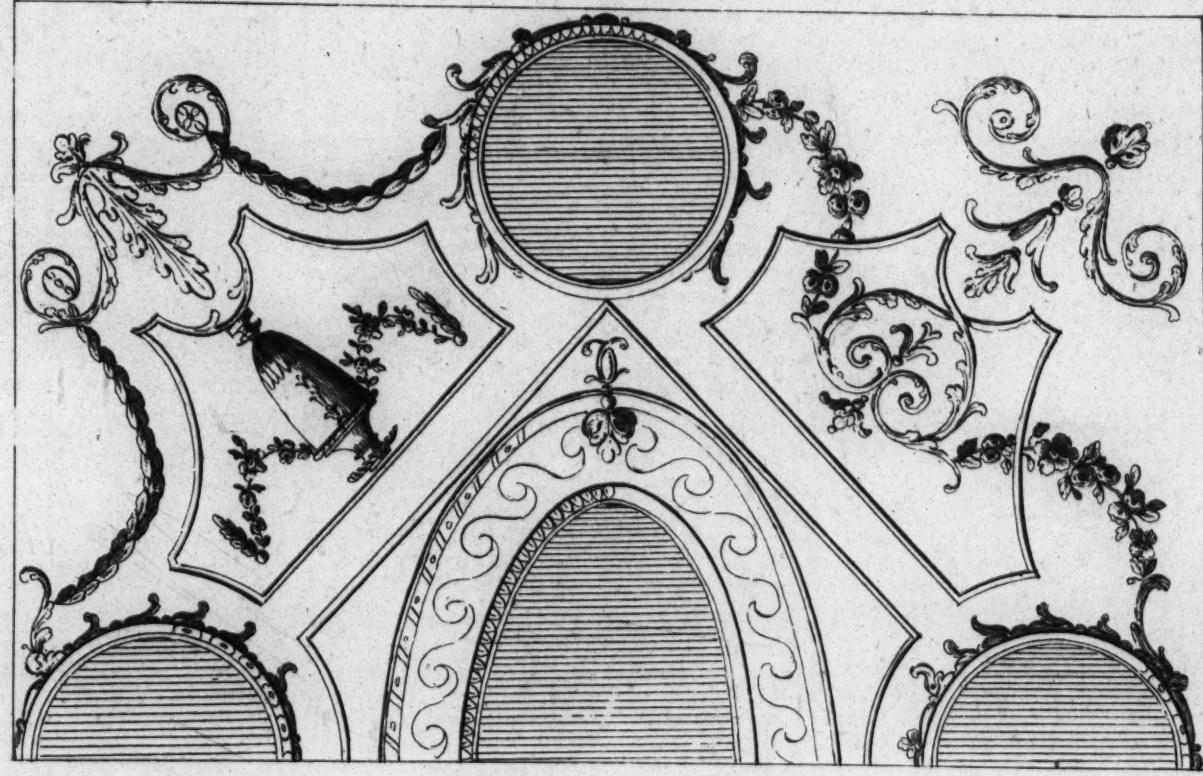


Darby. Jn^r

Pub. by M^{rs} Darby. according to Act. June 5th 1772

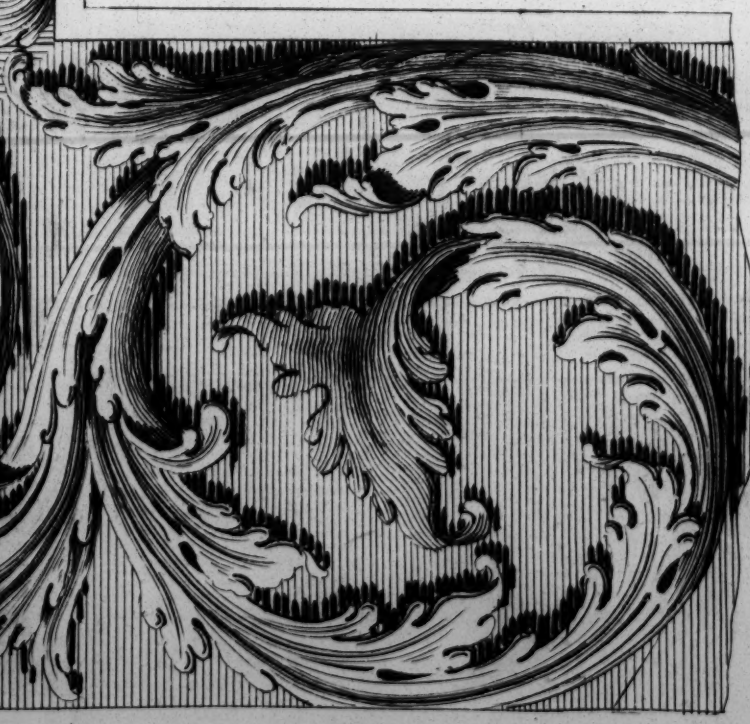


The shaded Compartments are intended for Paintings

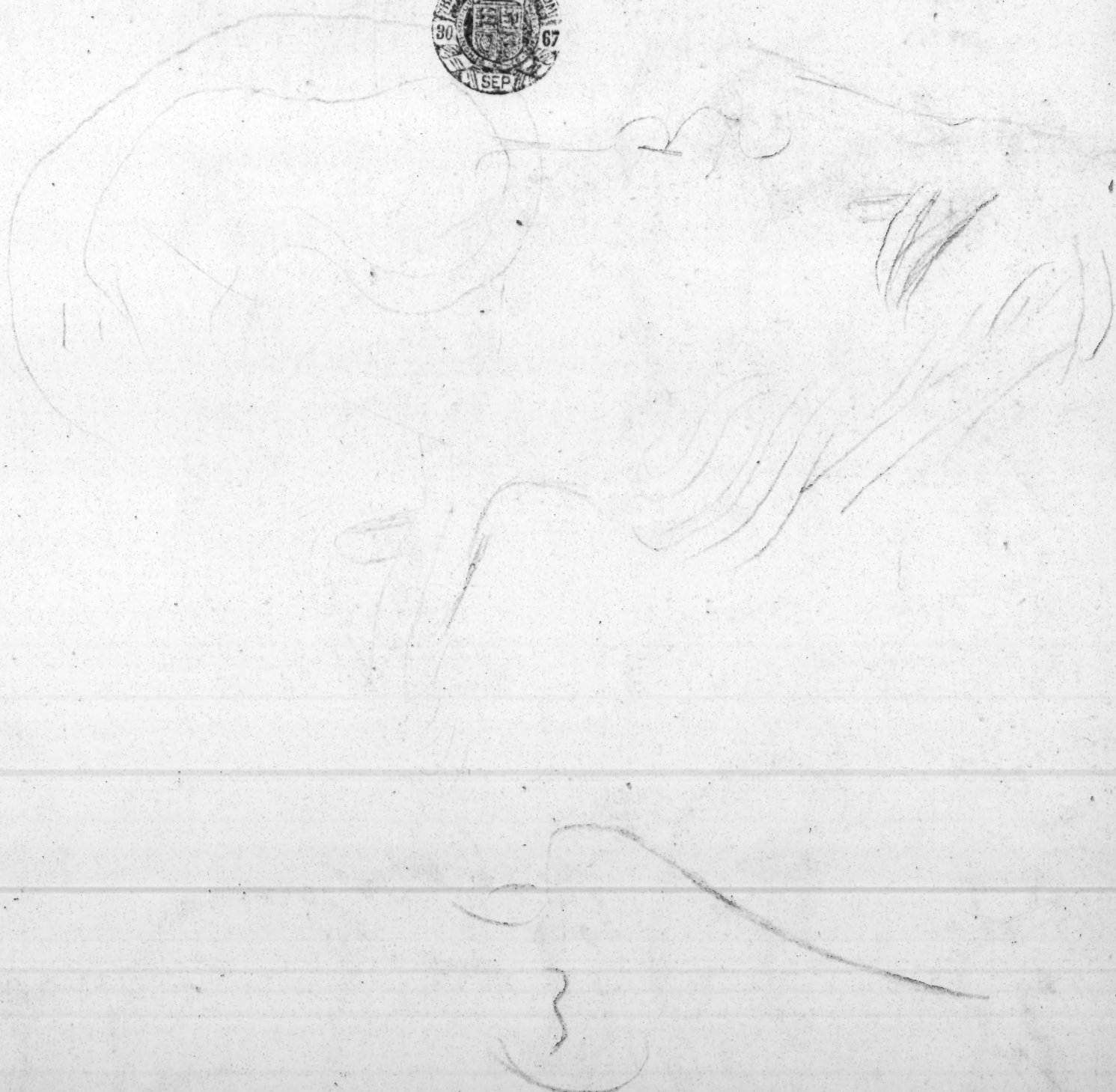


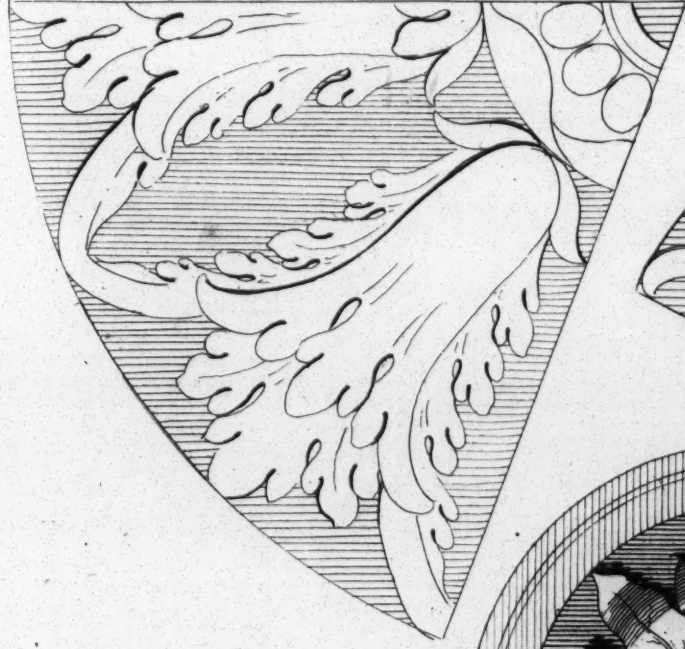
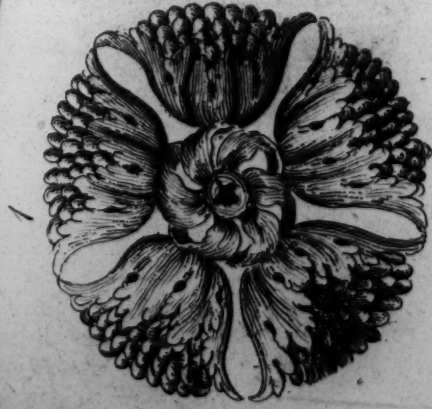
Invented & Publ'd Accor.^d to Act of Parliament by Wm. 12. 1770



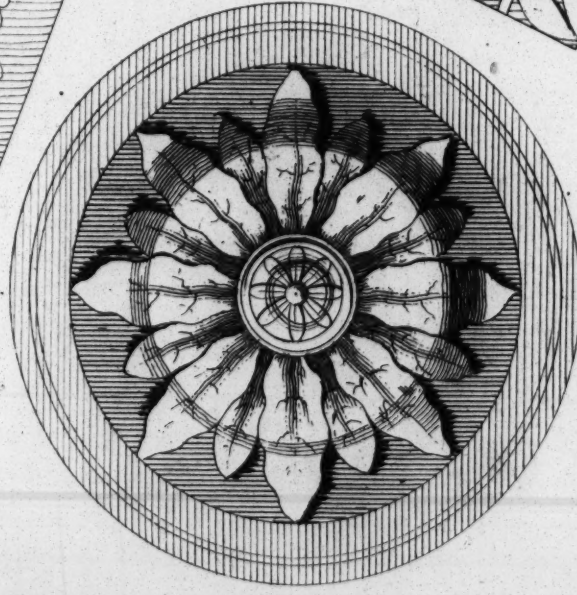


Pub. According to Act of Parl. by M^{rs} D. D. 1769.

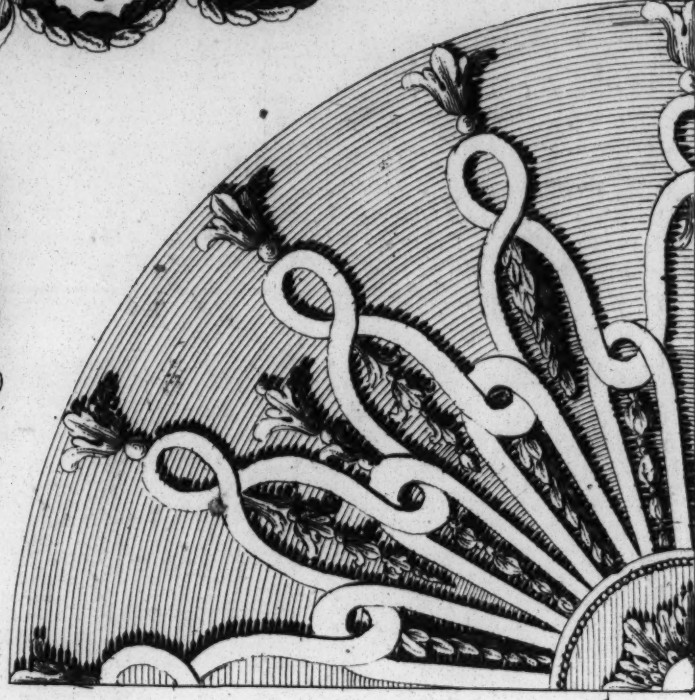
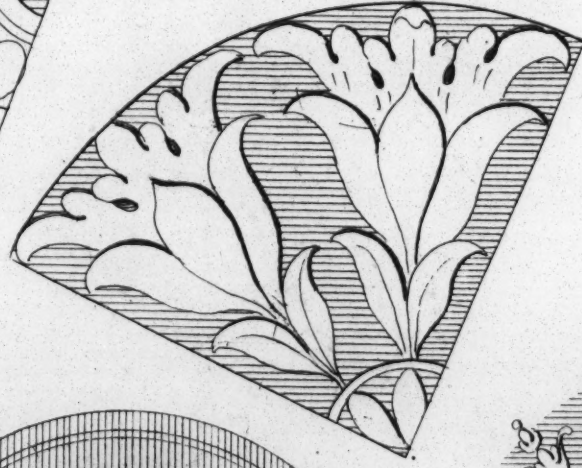
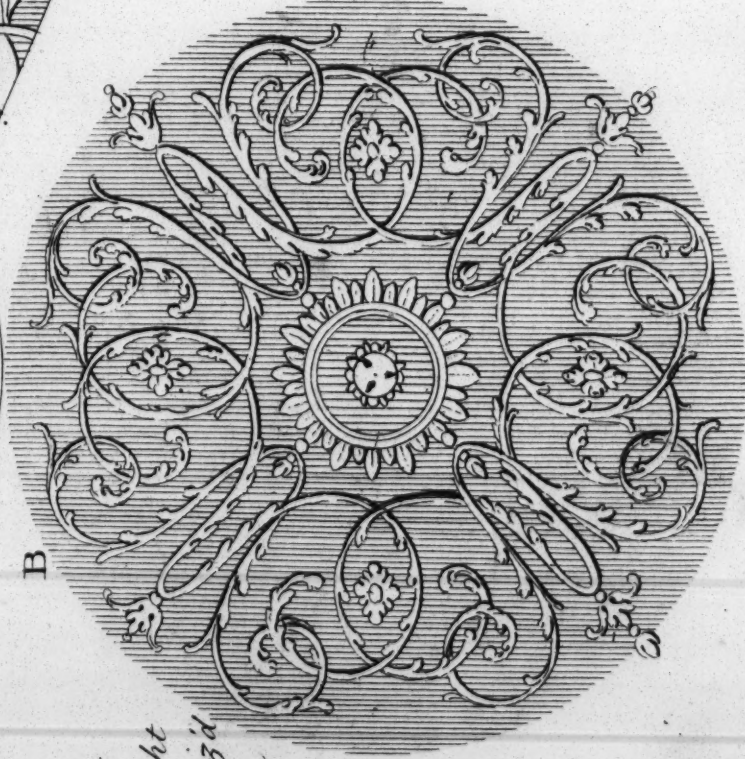




A



B



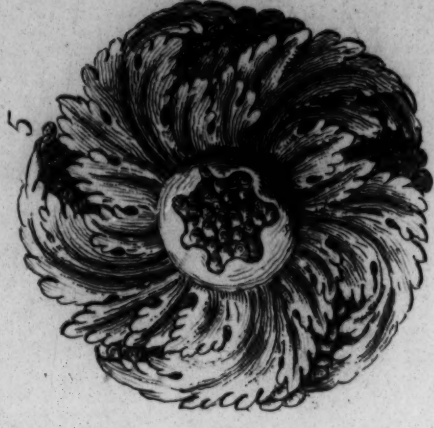
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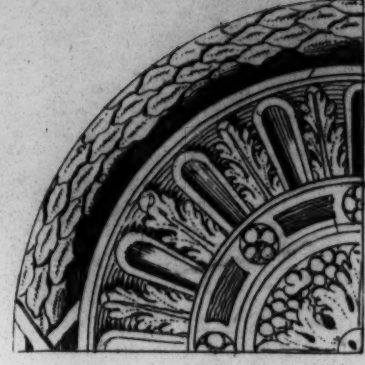
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4



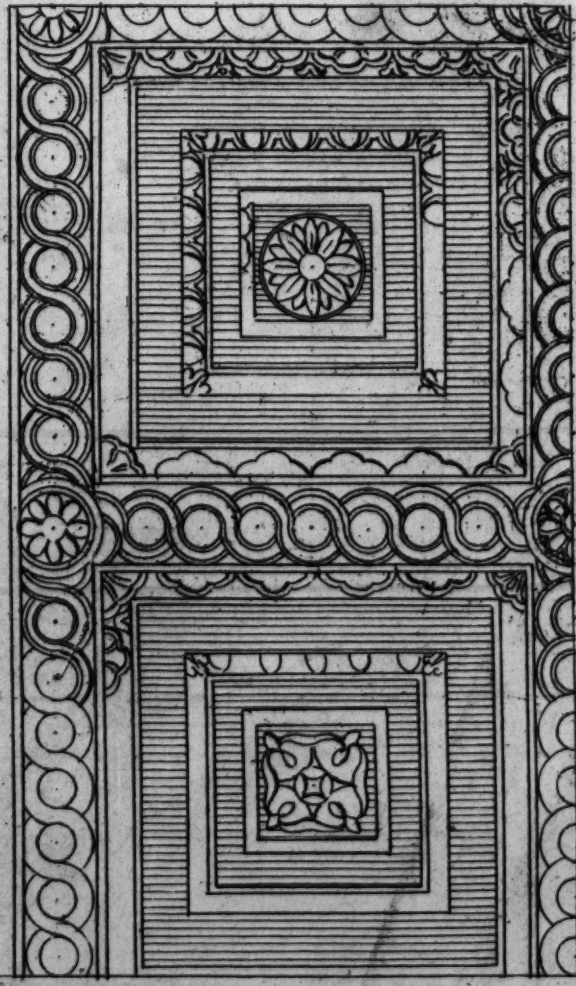
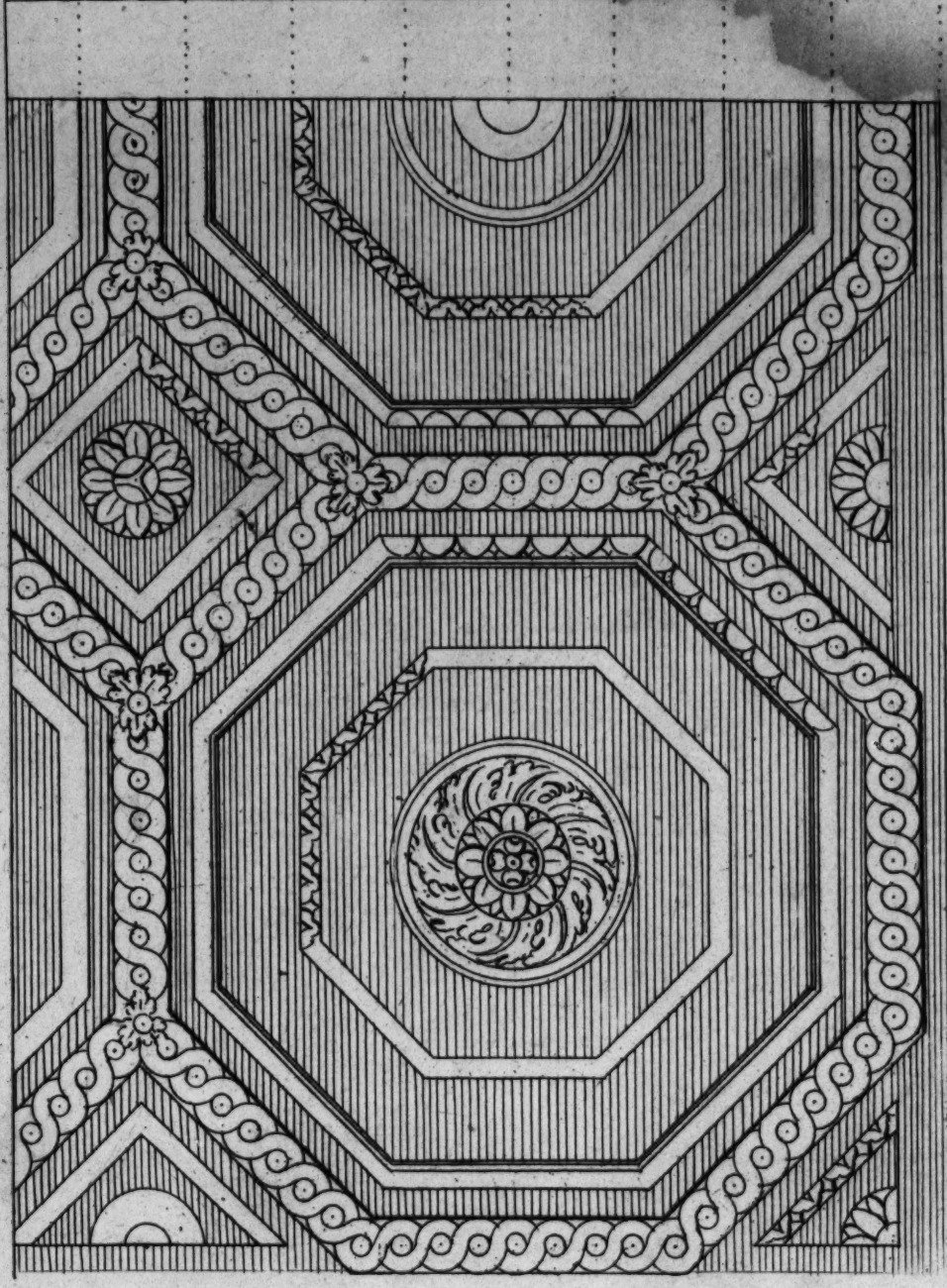
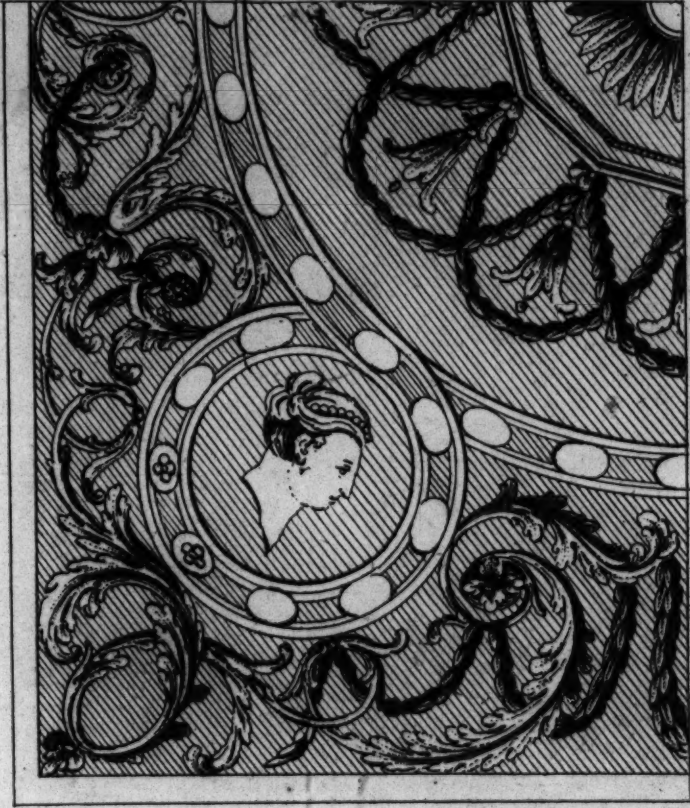
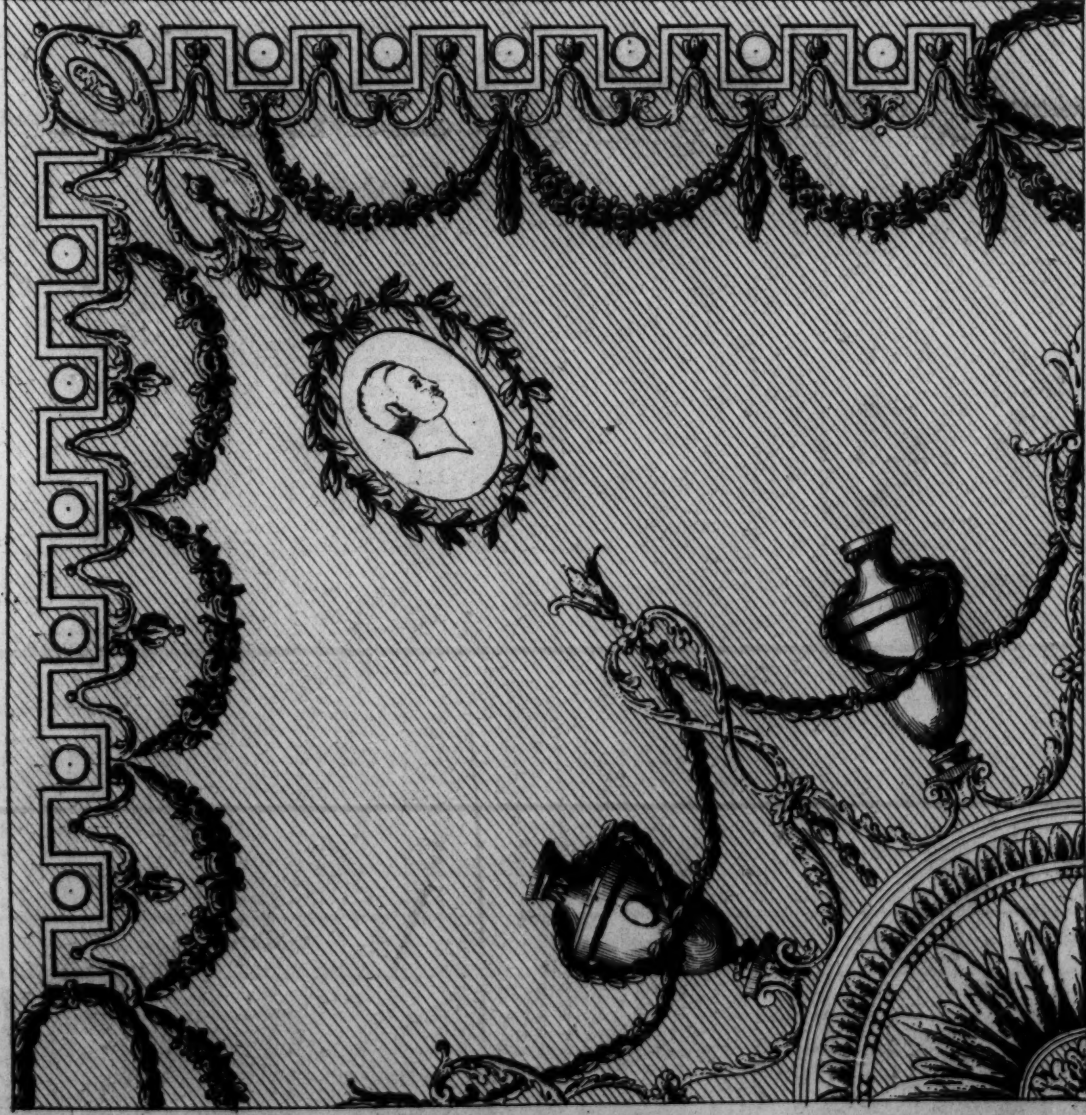
5



I have introduced some of the Ancient Ornaments, but upon the whole the light and airy Ornaments as A.B. now practiz'd by our best modern Architects, are much better adapted to Ceilings, the monstrous weight that seems to be over our heads in some well executed ceilings of the Italians, Inigo Jones and others convey too heavy Ideas, and give Rooms a heavy Glomy look.

1. 2. 3. 4. 5 may be occasionally used in the Metops of the Doric Order, and for the embellishment of potted ceilings and often to great advantage in Chimney pieces &c. &c. &c.

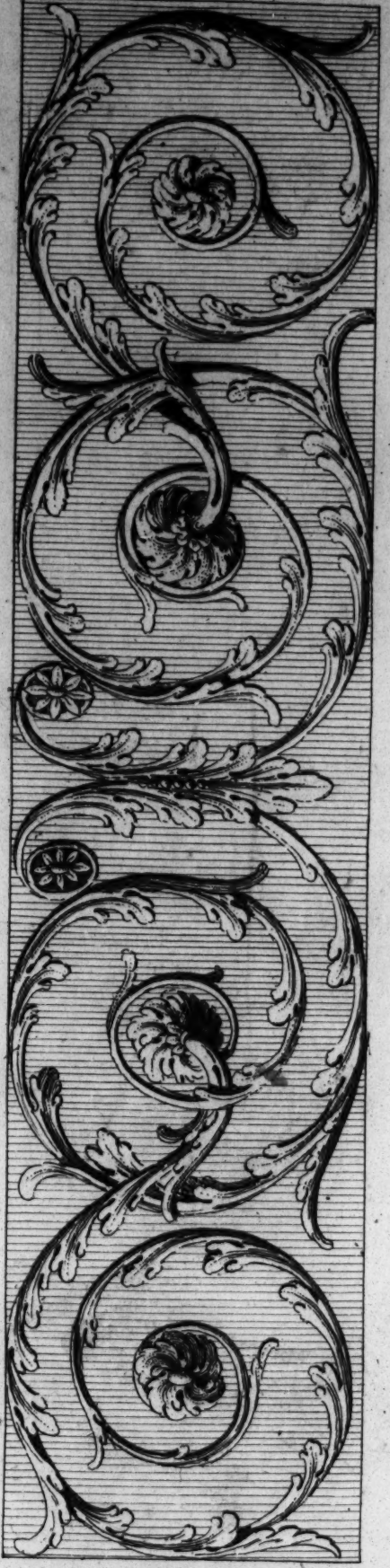
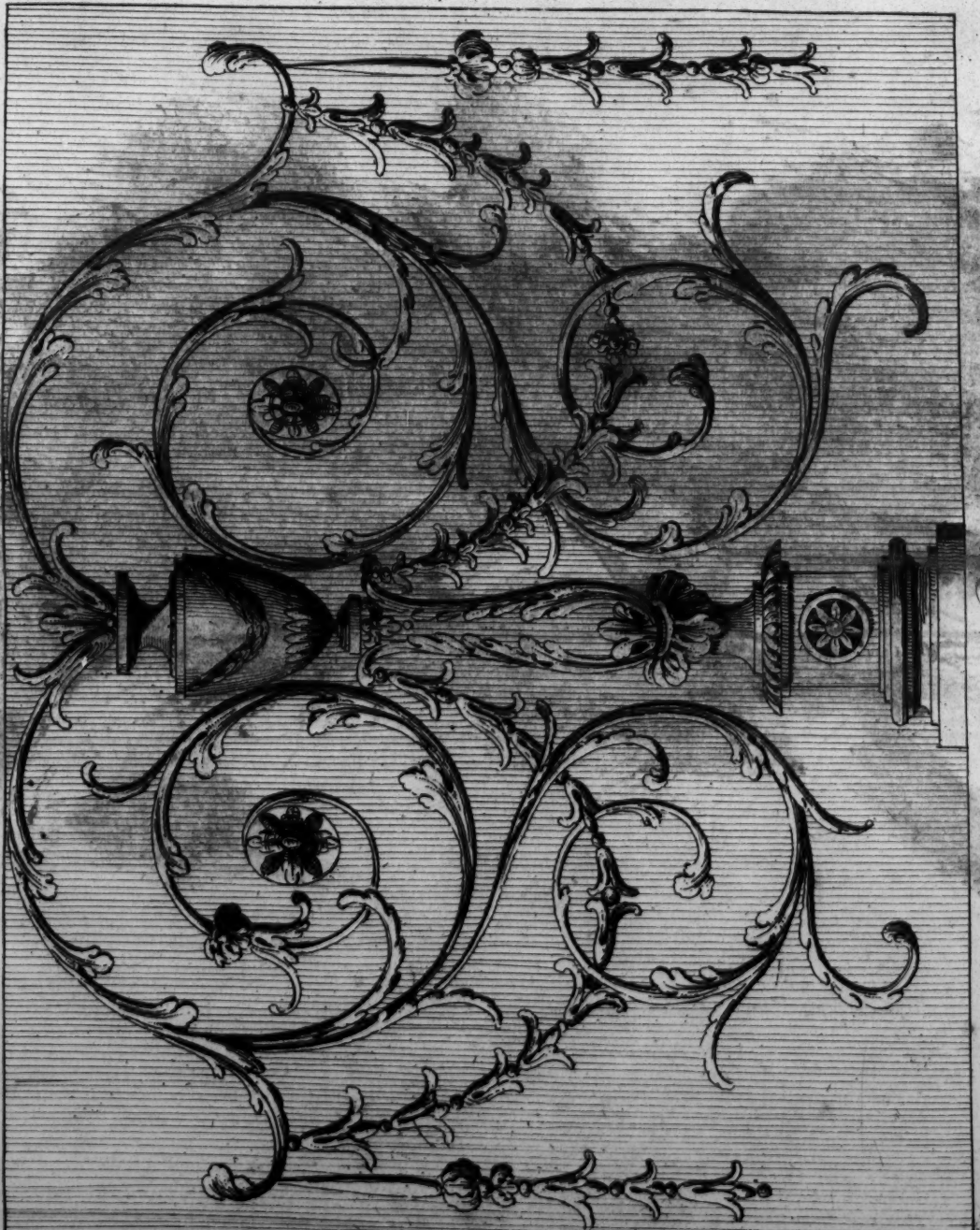
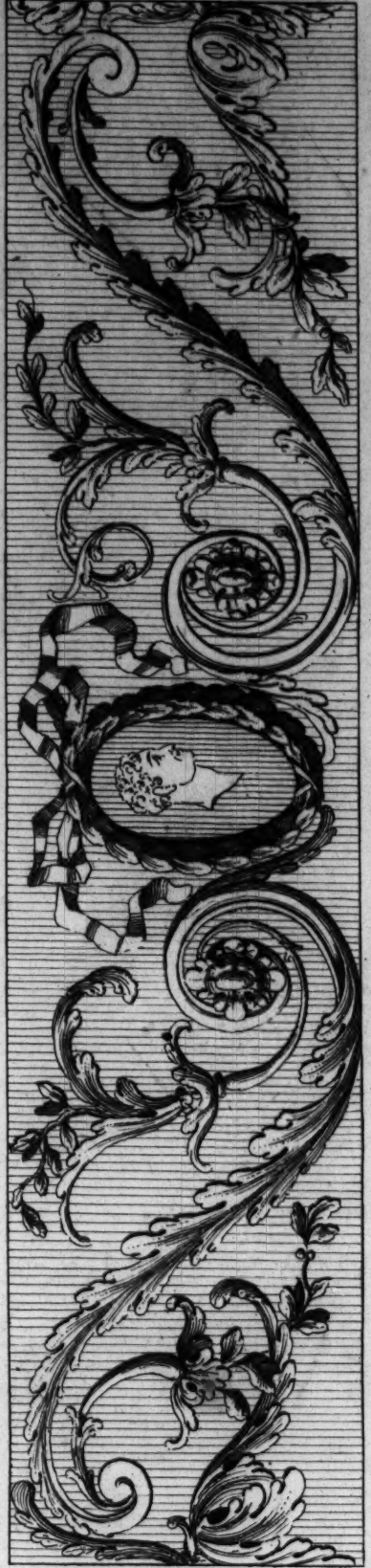
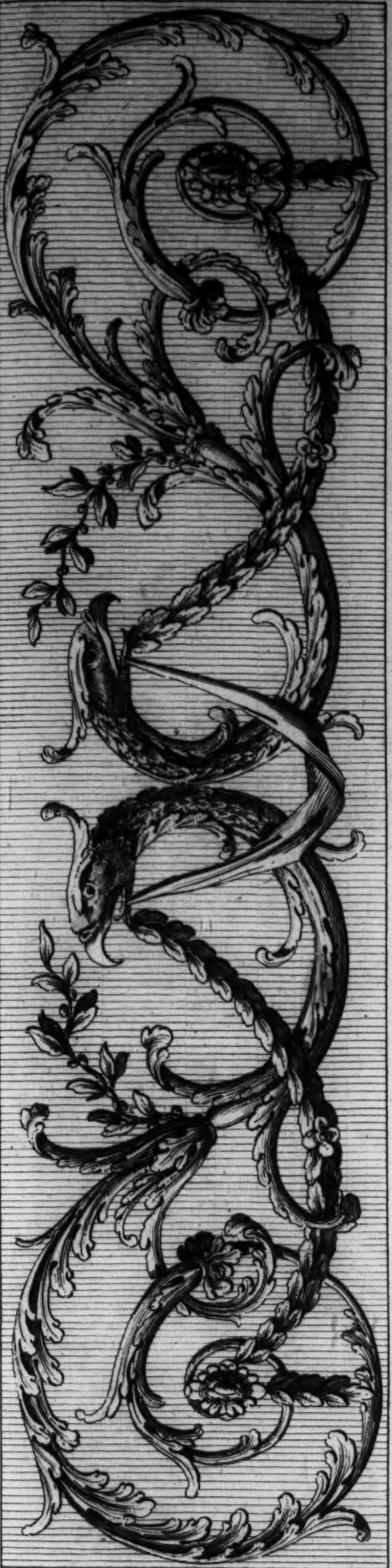
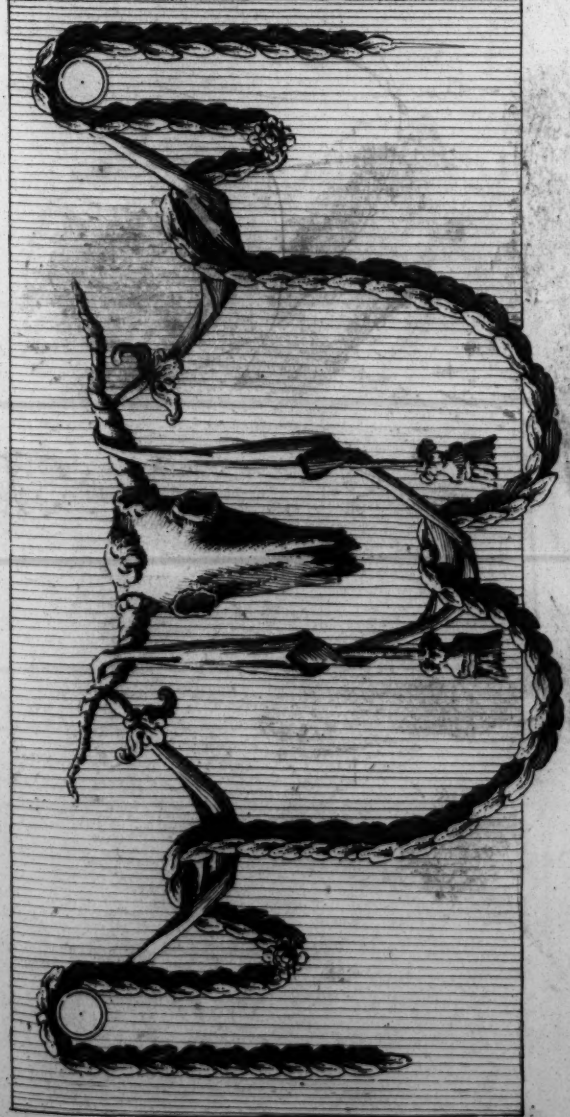




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